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Before a most distinguished and representative audience at the Metropolitan Opera House on Tuesday evening, October 15, the orchestra of the Paris Conservatory gave the initial concert of its American tour, the opening having been postponed from the week before owing to a delay in the arrival of the organization in this country. The orchestra and its leader were transported from France on a warship.

The preceding facts in their official dress would be as follows: Under the auspices of the French Government and the French-American Association for Musical Art, La Société des Concerts du Conservatoire de Paris, André Messenger, conductor, was invited to come to this country in order to help cement the bond of friendship and fraternalism between the two lands, and especially between the art loving communities of both countries. Important American persons placed themselves behind the venture and helped to finance it in this country, and a transcontinental tour was booked, stretching from New York to San Francisco.

The Paris Conservatory Orchestra has been famous almost from the first founding of that institution, and has been conducted at various times by some of the most distinguished French musicians. Its membership consists of the instructors and the advanced pupils and graduates of the celebrated conservatory, and on that account the standard of performance always has been very high. Monsieur Messenger has not been looked upon as one of the most representative of the French symphonic conductors, his musical activity having been confined chiefly to composing and to leading at the Paris Grand Opera, of which enterprise he also was an executive director. His chief fame has resulted from a charming light opera called "Veronique."

It was evident from almost the first measure of the "Benvenuto Cellini," by Berlioz, that the present personnel of the Paris Conservatory Orchestra is made up of unusually fine artistic elements. Messenger had his material completely under control, and both he and the orchestra showed the results of much painstaking rehearsal. A certain suavity, elegance in polish and tone quality, distinguished the playing of the Frenchmen throughout the evening. It cannot be said that they revealed in the Berlioz overture any details of execution or depths of interpretation which had not previously been experienced in this city from our American orchestras. In the D minor symphony of Franck the same criticism would have to apply, with the added restriction that on the whole the work lacked something of the variety and propulsiveness of the emotion which the composition has reflected here at the hands of some other conductors. However, it would not be fair to say that the Messenger reading was anything but finically musical and unmistakably authoritative so far as its intellectual content was concerned. Of particular beauty in this number was the tone quality of the brass and the woodwinds. No better oboe and trumpet playing dwells within the memory of old New York concert goers. At all times the orchestra seemed to be concerned with tone quality and elegance of execution, rather than with the proclamation of any particularly thrilling musical message. The passionate note was not sounded, and even in the more dramatic moments of the overture and symphony there seemed to be absent a certain "bite" and surge and compelling abandon.

The second half of the program, which included "Le Rouet d'Omphale," Saint-Saëns; "L'Apprenti Sorcier," Dukas; nocturnes, Debussy, and "Rhapsodie Norvégienne," Lalo, enabled the visiting organization and conductor to come fully into their own. It is not easy to conceive of the charming Saint-Saëns poem performed with more deli-

cacy, grace and delightful whimsicality than were displayed by Messenger and his men, and an enthusiastic demonstration greeted this particular performance. The Dukas scherzo suffered a bit from certain moderations of tempo and the elimination of some of the boisterous humor which the grotesque nature of the score calls for here and there. Remembering some other striking hearings of the piece in New York, the present writer would say that Messenger showed too much of deliberation and a humor intellectual rather than physical. The Debussy nocturnes were appealing bits of orchestral color and gossamerlike playing as presented by the French musicians. The Lalo rhapsody ended the program brilliantly, and brought forth all the virtuosity and dash of the performers. Some of the qualities displayed in the last number of the program might have been injected into some of the earlier numbers with much benefit to them and a keener degree of stimulation so far as the effect on the audience was concerned.

A Hearty Welcome

Applause was bestowed on the members of the orchestra when they made their first entrance, and a long sustained burst of hand clapping greeted M. Messenger when he walked on to the platform. The proceedings were opened (Continued on page 12.)



Photo by Bain News Service.

ANDRE MESSENGER,

Conductor of La Société des Concerts du Conservatoire de Paris. This famous organization has just given two concerts in New York, and, as soon as the influenza epidemic abates sufficiently to permit it to do so, will begin a tour which will take it through all the principal cities of the United States. The visit to America of this organization is one of the most important musical events that has taken place in many years.

RUSSIAN SYMPHONY RAISES RECORD LOAN SUBSCRIPTION

The enormous sum gathered at the Metropolitan meeting on October 6, when \$20,000,000 were collected, was put in the shade on Saturday night, October 19, when the Russian Symphony Orchestra of New York, Modest Altschuler, conductor, assisted by artists, gave the program for the Russian Liberty Loan meeting at Carnegie Hall. The enormous sum of \$23,000,000 was collected, \$5,000,000 representing the collective bid for "Old Glory," which was auctioned off at the end of the bidding. Nine wounded soldiers from Chateau Thierry and Belleau Wood secured \$9,000,000 for the privilege of having the original telegrams announcing their casualty. One picture brought \$1,000,000, another \$500,000, and the patent of a piece of property, with the signatures of James Monroe, Taft, Roosevelt and Woodrow Wilson, secured a \$1,000,000 subscription; \$500,000 was also secured for a dagger. This dagger was brought back from the German lines by an American soldier who had been taken prisoner and who awaited his opportunity to take the dagger out of the belt of his captor, stab him to the heart and return to the American lines.

INFLUENZA DECLINING

Concerts and opera performances continue to be postponed and cancelled all over the country, but principally in those localities where the Spanish influenza has just arrived. In most sections the force of the epidemic is decreasing steadily and within a week or two conditions may be expected to resume a normal aspect throughout the United States. It is more than likely that the many musical occasions which have been postponed will result in lengthening the season materially in the spring.

HADLEY'S NEW "BIANCA" SCORES REAL SUCCESS

American Composer Proves His Melodic and Orchestral Gifts—Teyte, Scott, Campbell and Other Artists Form Strong Cast—Society of American Singers Revives "The Mikado"

Henry Hadley's one act opera, "Bianca," which won the \$1,000 Hinshaw prize for a lyric stage work without chorus, had its premiere at the Park Theatre on Friday evening, October 18, under the auspices of the American Society of Singers. The work scored a strong success with its melodious and spirited music and its clever and colorful orchestration. Other features that made for success were the nature of the story in the libretto and the marked excellence of the cast which interpreted the little opera comique—for typical opera-comique it is, even though sung in English.

The element of reservation in the present reviewer's mind is concerned with the manner in which Graff Stewart, the librettist, has handled

based on a Goldoni comedy, "The Mistress of the Inn," and while the Italian original doubtless laid stress on a number of detailed incidents which, probably had local appeal, an American audience, in its enjoyment, taps other sources of merriment than Italian comedies usually set forth. Mr. Stewart should have transplanted his story to American conditions, if that were possible, or else so adapted the situations and characters of Goldoni that they would appear to be familiar to our native audience. Other faults of the book are a too long dwelling on several unimportant incidents, anti-climactic repetitions of action, and awkward entrances and exits in two or three scenes. All these are matters easily remedied, and if a skillful dramatist were to touch them up a bit, "Bianca" would be a miniature gem of a libretto.

Mr. Hadley, too, might use the pruning shears just a trifle here and there, notably in the opening scene, which is too long. In a short play it is advisable to start the action at the earliest possible moment after the curtain rises.

With these criticisms out of the way, nothing but praise remains to be bestowed on "Bianca." It is filled with tunefulness, it sustains the atmosphere of comedy, the musical characterization is splen-

did, and the singing opportunities are plentiful, even though the orchestra carries most of the lyricism. Mr. Hadley harked back frankly to the idea that music in a lyric opera should be primarily melodious, and he has written any number of ingratiating strains in "Bianca," all of them harmonized with modern resourcefulness and yet with careful regard for euphony. It is a refreshing experience to hear an opera so completely agreeable in a musical sense as this one. It is a score that will find a wide circle of admirers, and deservedly so, and it stamps the composer as a musician who has at his fingers' ends not only the technic of his trade, but also conceives in his heart and mind the images of tonal beauty upon which to expend his skill and resourcefulness.

Maggie Teyte was a remarkably pretty, engaging and mellifluous Bianca. She acted with grace, distinction and humor. Her singing was true art, and at one passage led to such applause that she had to repeat the episode. She never has appeared to better advantage here, and demonstrated that she controls every phase of stage routine by thus transforming herself from a dramatic Flora, a tragic Margarete, and a mystical Melisande into a sweetly sophisticated and thoroughly charming and girlish Bianca.

Henri Scott, as del Ruggio, looked the robust cavalier he was supposed to be, and did his blustering and commandeering à la Petruccio, with superb elan and comic breadth. His voice, of course, had resonant ring and lovely roundness. Craig Campbell did his tenor role with decided effect. His upper tones had power and sweetness. He acted gracefully and with intimate knowledge of the period and personality of his part. Howard White did a small bit well. Carl Formes, as the lover, Fabriccio, added greatly to his reputation. His singing had power and yet appeal, and his manly bearing and sincere histrionism lent dignity and truth to his impersonation of the plain lad who

(Continued on page 13.)

THE EFFECT OF THE GREAT WAR ON THE DEVELOPMENT OF AMERICAN MUSIC

Written for the Musical Courier by Josef Hofmann



© Bushnell, Seattle.

JOSEF HOFMANN.

MAINE FESTIVAL DATES SET

The epidemic of Spanish influenza is fortunately so much on the wane in the State of Maine that the management of the Maine Music Festival is now able to definitely announce the dates for the performances. Owing to the difficulty in making re-arrangements, the Bangor festival will be entirely abandoned this year, but the Portland festival will begin on Monday evening, November 4, and continue through the two following days. The program will remain unchanged as originally announced. The first concert will be devoted to a performance of "Elijah," with Louis Graveure in the title role and Martha Atwood Baker, Effie Pooler Malley, Harriet McConnell, and Norman Arnold as the other soloists. Tuesday afternoon there will be a popular program with Martha Atwood Baker and Hartridge Whipp for soloists and the chorus and orchestra. Tuesday evening there will be a grand opera program with the only appearance in Maine of Hipolito Lazaro, the Spanish tenor of the Metropolitan Opera Company. Martha Atwood Baker and Harriet McConnell are

There is at present a great deal of discussion as to the influence of the Great War on music in the United States, and particularly in regard to the creative side of music, which, undoubtedly, is the most important side. Although some people believe that this war will affect only the musicians and not music itself, I am nevertheless convinced that the war will influence also the development of music.

The main reason for this assumption I find in the increased patriotic fervor of the public, which will result in a greater support of "home made goods" and give the talented young American musician a better chance for recognition than was the case before the war. Recognition and encouragement are the most vital stimulants necessary to his further development.

We must remember that if we now are giving preference to music by composers of those nations associated with the United States in her present struggle, we do it because of purely sentimental and political reasons; their music neither has improved through this war, nor has that of the other countries deteriorated. Just because of considerations of this nature, American music, first of all, ought to find its place in the hearts of the American public.

Although I do not attempt to draw comparisons between the masterworks of the European nations with the present attempts of our young American musicians, yet I believe that in due time and under favorable conditions, the number of American composers of distinct merit will increase greatly.

A comparison of an inventor with a composer will illustrate my point.

About fifteen years ago, our American motor cars had practically no market here; there was no pride invested in the home product, and in consequence there was no encouragement for the creative thought in that line. Through the protective tariff, duties upon foreign cars rose at times as high as 60 per cent, and a partial exclusion of these cars resulted in causing the public to turn its attention to the American output, and it was this attention which created the favorable condition that helped to make the American car what it is today—a wonderful scientific and mechanical achievement, the product of the American inventor.

Though the comparison may at first glance seem a far-fetched one, yet there is decided kinship between the inventor in the mechanical field and the creator in the realm of music, because in the final analysis the mental activity of both is based upon imagination and the difference of their activities is purely one of medium and direction.

As the inventor regards the knowledge of mechanics, design and mathematics merely as a means of giving tangible form and shape to his imaginings, so does the composer regard the knowledge of harmony, form and counterpoint only as a medium for bringing the tonal picture evolved in his mind into a living reality. To make his idea communicable to others, the musician does his work psychically, as does the inventor physically. If it is admitted that this nation is especially gifted in a mechanical way, it also must be granted that among our musicians there are many who are by nature endowed with fine talents for composition. Indeed, it would be strange were it otherwise, for with the great commingling of various races, each of which has brought along an art of its own, what more natural than to find music, the art of all others most essentially born in the blood, transmitted here and flourishing under favorable conditions? The American public, so far, with but few exceptions, has treated the native young musician with discouraging indifference.

And yet, if for all commercial "infant industries" a sympathetic and lenient regard is necessary, how much more needful must such an attitude be for the sensitive and eminently personal art of the composer!

The public and composers should more than ever "get together," and if it is true that "quality creates demand," it is equally true that "demand will create quality."

Once the requisite encouragement and sympathetic attitude on the part of the public are forthcoming—and it is gratifying to notice the turn in that direction—many of our young American composers ought to come into their own, and the once halting, unheeded lisp of the infant held helpless in the arms of an older culture, will find its voice and speech ring out fresh and strong in the cleared atmosphere of a New World.

other soloists of this concert. Wednesday afternoon a patriotic program will be given, with Harriet McConnell and Norman Arnold as soloists and the chorus and orchestra; and the final concert Wednesday evening will be "Artists' Night," featuring Lucy Gates, soprano; Ethel Leginska, pianist, and Hartridge Whipp, baritone. William Rogers Chapman will conduct all the concerts.

THE NEW YORK SYMPHONY HAS NEW FRENCH CONCERTMASTER

Several New Solo Players Join Damrosch Organization—Gablilowitsch the First Soloist

The Symphony Society of New York, Walter Damrosch, conductor, announces the appointment of a new concertmaster, M. Gustave Tintot, who was formerly a member of the Société des Concerts du Conservatoire de Paris, the Concerts Hasselmans, and solo violinist of the Opéra-Comique since 1913. In 1909 Gustave Tintot won first prize for violin at the Paris Conservatory, and immediately obtained a place in the Société des Concerts du Conservatoire de Paris. For two years he was a member of this organization, after which he became concertmaster of the Concerts Hasselmans. During that time he was a member of the Quartet Hayot, which toured Holland, England, Spain, France and Germany. Since 1913 M. Tintot has been first violin soloist of the Opéra-Comique, Paris. Last winter he founded a quartet of which René Pollain, the new first viola of the New York Symphony Orchestra, was a member.

The orchestra will also have a new first viola in Rene Pollain, a former member of the Concerts du Conservatoire, besides having been conductor of orchestras at Nancy and La Rochelle and viola solo at the Theatre Champs Elysées. Needless to say, he holds a "premier prix" of the Paris Conservatory. As previously announced, the new first flute is Daniel Maquarrie, formerly of the Philadelphia Orchestra, while the new first cellist is Willem Willeke, a former member of the Kneisel Quartet. Other new members engaged to play "first" instruments are: Samuel Miller, trumpet; Walter Lilleback, trombone; Scipione Guidi, assistant concertmaster; and Dirk Gootjes, principal second violin.

The following solo players of the orchestra have been re-engaged: M. Tivin, double bass; Henri de Busscher, oboe; Gustave Langenus, clarinet; Ugo Savolini, bassoon; George Rover, English horn; Joseph Franzl, French horn; and Karl Glassman, tympani.

Nine members of the New York Symphony Orchestra have answered the call of the colors since the close of last season. These are William Kincaid, second flute; Samuel Lifschey, first viola; R. M. Johnson and Victor Kasper, violinists, and A. Falkin, Antonio Perrigo, T. A. Sokoloff, R. Charkasky and J. Danziger.

On Thursday afternoon, October 31, in Carnegie Hall, New York's symphony season will open with a concert by the Symphony Society of New York, Walter Damrosch, conductor. The soloist will be Ossip Gabrilowitsch, the noted pianist and conductor of the Detroit Symphony Orchestra.

Henry W. Savage Breaks Rib

Henry W. Savage, the theatrical manager and one time producer of grand opera in English (including "Parsifal," "Butterfly," etc.) fractured a rib and received other severe injuries when he was thrown from a horse near Hot Springs, Va., last week. Mr. Savage is recovering rapidly.

EPIDEMIC ONCE MORE POSTPONES PHILADELPHIA ORCHESTRA OPENING

The Board of Health has advised the Philadelphia Orchestra Association that its regular concert season, which was postponed from October 18 and 19 to October 25 and 26, cannot begin until November 1 and 2. Patrons who hold season tickets for the orchestral concerts should use their several tickets on the dates for which they are issued. The tickets for the first and second pairs will be good for other dates, which will be announced in due time. Announcement concerning the program and soloist for the concerts on November 1 and 2 will be made in the Sunday papers preceding.

Valda Bartina Scores in Italy

News of the success of a young American singer abroad is always welcome. The latest one to score a hit is a contralto from New York, singing under the name of Valda Bartina. She was very successful as Azucena in "Il Trovatore," in the important season which has just taken place at the Teatro Lirico, Milan. The critics of the daily papers gave her special praise. The L'Italia of August 2, said: "Last evening Valda Bartina won a special success in the part of Azucena." Il Secolo (August 2) said: "Valda Bartina was distinguished for the rich timbre of her voice and her perfect diction. She interpreted the part with much passion and was deservedly applauded."

La Sera, of the same date, said: "The young American artist was noticeable through the magnificent timbre, clearness and power of her voice, which revealed in singing a schooling of the first order. She interpreted the character with truth and passion, succeeding with admirable effect. She was repeatedly applauded by the public, and called many times before the curtain. La Perseveranza said: "Signorina Bartina had a fresh success. Endowed with a beautiful voice, limpid and clear, carefully modulated in the middle range and effectively brilliant in the upper, the distinguished artist showed a vocal training of the first order, and as an actress revealed uncommon qualities of expression and taste. She did the part admirably."

On the occasion of this performance, taking place August 1, the American Consul and a large delegation of the American Red Cross in Italy were present.

Arthur Middleton Sings on Sub-Treasury Steps

Arthur Middleton, the all-American baritone, sang Fay Foster's "The Americans Come," with the composer at the piano, on the steps of the Sub-Treasury Building, New York, October 14, and stirred the great crowd to tremendous enthusiasm. For an encore he sang "The Star-Spangled Banner," and succeeded in getting the crowd to join in with him after making a little speech to the effect that that this was its National Anthem as well as his, and he should not have to do all the work.

Ethelynde Smith to Tour in November

In spite of the Spanish influenza epidemic, Ethelynde Smith is going ahead with her plans for a Southern tour in November. While there have been a few cancellations, the singer will, without doubt, be able to fit in a number of other dates, which her first itinerary would not permit. The tour will extend to the Gulf States and Miss Smith will return via the Eastern coast cities. Dates of the tour will be announced in these columns shortly.



N. F. M. C. ANNOUNCES THIRD BIENNIAL NATIONAL CONTEST

The Conditions and Compositions for Piano, Voice, and Violin Competitions

The National Federation of Music Clubs announces its third biennial national contest for young professional musicians. The State contest will take place at the home of Mrs. A. J. Ochsner, president of the N. F. M. C., 2106 Sedgwick street, Chicago, on December 9, 10 and 11. The following conditions in the contest are presented by the committee in charge:

1. Contestants must be trained in America. A young artist coming to America under ten years of age, receiving all subsequent training here, would be eligible.
2. Contestants must be between twenty and thirty years of age.
3. Contestants must perform entirely without notes (words or music), before their state jury, and later before their district jury, at least three, or, if desired, more compositions.
4. Compositions must be chosen from the official lists compiled by the committee, and printed in the circulars, and furnished by the state chairman, or by the national chairman, Mrs. Yager.
5. The contestant, to be eligible, must join the Young Artists' Contest Department of the National Federation of Music Clubs, by filling out application blank with full name and address, and enclosing the one dollar registration fee to the chairman, Mrs. L. E. Yager, 300 Forest avenue, Oak Park, Ill.
6. Contestants must arrange for their own expenses in the contest. To the winners in the final or national contest will be given a public appearance at the eleventh biennial festival, to be held in Peterboro, N. H., in June, 1919, at the home of our great American composer, Edward MacDowell.
7. Should there be, in large cities, a great number of contestants, a preliminary contest, similar to the state contest, will be arranged by a local committee, in the city. This contest is to precede the one under the direction of the state president. The three winners from this preliminary contest must enter the state contest.
8. Should there be only one contestant, the state chairman shall appoint three judges, who shall hear and properly grade the contestant for entrance into the district contest.
9. No contestant will be permitted to enter the district contest who has not previously been heard and judged by a jury in the state, report of which must be sent to the district chairman not later than January 1, 1919.
10. State contests must be held in each state between the first of November, 1918, and January 1, 1919. Report of state chairman must be in hands of national chairman before January 10, 1919.
11. District contests must be held in the ten districts between March 1 and May 1, 1919. Report of district chairman to be in the hands of the national chairman before May 10, 1919.
12. No winner in a former district contest may contest again unless prevented from an appearance in the festival by illness or death in the family.
13. State winners may enter the state contests again and proceed through the contests.
14. Contestants must enter their own state contests.
15. The committee reserves the right to reject any contestant, even though given the highest markings, if, in the opinion of the jury, the performance is not up to the required standard.
16. Contests may be open to the public.
17. A small admittance fee may be charged, and may be used to defray expenses of the contests.
18. Prizes of \$150 each will be awarded to the winner in each of the three departments in the national contest, to be held in Peterboro, N. H., in June, 1919.
19. The pieces for the piano competition are:
 1. Bach—Chromatic fantasy and fugue; toccata fugue in D minor, arranged by Tausig; fantasy and fugue, G minor, arranged by Liszt; prelude and fugue in D minor, Bach-Busoni; A minor prelude and fugue, arranged by Liszt; Italian concerto. Or, Beethoven—Sonata op. 27, No. 2; sonata op. 31, Nos. 2 and 3; sonata op. 53, sonata op. 57, sonata op. 81, sonata op. 90.
 2. Chopin—Nocturne in C minor or G major (in thirds); nocturne in D flat major; nocturne in E major; any ballad, sonata, scherzo, or any etude; polonaise in A flat. Or, Schuman—Sonata G minor or F sharp minor; etudes symphoniques; carnival, op. 9.
 3. MacDowell—Les Orientales; Witches' Dance; March Wind prelude. Or any movement from any sonata. Arne Oldberg—Sonata in B flat minor, op. 25. Cadman—Sonata A major.
20. For the violin competition the numbers are: Group 1: Bach—one movement from any of the six sonatas for violin alone or one movement from a composition by Vivaldi, Corelli, Tartini, Mozart, Vivakli, Pugnani, or other early composers. Group 2: Vieuxtemps—Concerto No. 4, D minor, first movement; or Wieniawski, Concerto No. 2, D minor, first movement; or Lalo, concerto D minor, first movement, or fourth and fifth movements; or one movement from any of the standard concertos not submitted by the contestant for Group 1. If the slow movement is chosen either the preceding or following quick movement must be played. Group 3: Sarasate—"Zigeuner Weisen" or Beethoven romances or Hubay, "Zephyr."
21. Numbers for the voice competition are: Group 1—One air by Handel, Mozart, Gluck or an early Italian composer. Group 2—Selections from any oratorio. Group 3—Aria from any opera in any language or two songs, one German or French and one English. Owing to the fact that the vocal contests are open to all voices, the committee designates the style of composition only, allowing the contestant the choice of composition.

The several states are divided into six districts with the following chairmen:

Northeastern District, chairman, Mrs. George Hail, 295 Washington street, Providence, R. I. Southeastern District, chairman, Mrs. James H. Hirsch, P. O. Box 701, Orlando, Fla. Western District, chairman, Mrs. E. L. Bradford, 613 Silver avenue, Albuquerque, N. M. Pacific District, chairman, Mrs. George Frankel, 664 Wasco street, Portland, Ore. Middle District, chairman, Mrs. Helen Harrison Mills, 208 Cooper street, Peoria, Ill. Southern District chairman, Mrs. H. H. Foster, 2122 Broadway, Little Rock, Ark.

The successful State entrants will be eligible for the National contest, and those successful in that will be given a public hearing in June at the eleventh biennial festival at Peterboro, N. H., home of the late Edward MacDowell.

Orchestras to Play Ornstein Works

The Philadelphia Orchestra informed Leo Ornstein yesterday that Leopold Stokowski had decided to play his first orchestral works, the march funebre from the "Dwarf" suite and his "Impressions of a Chinese Town," on the day when he will appear, for the first time, as soloist with the orchestra, playing MacDowell's concerto in D minor. This event will take place on November 29 and 30.

Josef Stransky, conductor of the New York Philharmonic Orchestra, has also decided to perform both works at one of the pairs of concerts during January; the exact date will be announced quite shortly. Both these works were originally written for piano, and have had many performances by the composer himself. The last named (which for piano was called "A la Chinoise") will be played by Rudolf Ganz on his present concert tour.

Alice Moncrieff Heard at Gimbel's

Alice Moncrieff, contralto, sang in connection with the Liberty Loan drive at Gimbel Brothers', New York, Friday afternoon, October 18.

THE 1919 BERKSHIRE COMPETITION

Mrs. F. S. Coolidge Announces Another \$1,000 Prize— Viola Sonata or Suite Desired

The competition inaugurated by Mrs. F. S. Coolidge to stimulate the creation of chamber music works, will award the prize of 1919 (\$1,000) to the composer of the best sonata or suite for piano and viola submitted to a jury, of which Louis Bailly will be chairman, violist of the Flonzaley Quartet, the other members to be announced later. The prize-winning composition will have its initial performance at the Berkshire Festival of Chamber Music, 1919, at Pittsfield, Mass., Mr. Bailly performing the viola part. The special conditions governing this contest are as follows:

The contest will be open from now until July 15, 1919; all manuscripts arriving later will be returned as ineligible, as will also all those not complying with the conditions stipulated in this announcement.

The competition is not confined to Americans, but citizens of allied or neutral countries are also invited to compete.

The terms sonata or suite are to be applied in their broadest meaning. Only compositions which are not published and have not been performed in public either in part or in their entirety will be accepted.

The composer winning the prize concedes the right of the initial performance at the Berkshire Festival of Chamber Music, 1919, at Pittsfield, Mass.

All manuscripts (piano and viola part) must be sent anonymously and marked with a nom de plume or chiffré. A sealed envelope with the nom de plume or chiffré on the outside and containing name and address of the composer must be enclosed.

All music will be returned at the expense of the sender and no responsibility is taken for loss of manuscript in transit.

No composition which has already won a prize can be submitted. The compositions must be sent to Hugo Kortschak, secretary. Address until June 15, 1919, care Wolfsohn Musical Bureau, 1 West Thirty-fourth Street, New York City; after June 15, 1919, care Berkshire Music Colony, South Mountain, Pittsfield, Mass.

Helen de Witt Jacobs' War Work

Helen de Witt Jacobs, the young American violinist, assisted by her sister, Marjorie E. Jacobs, and Alma Theis, soprano, gave a concert at the Navy Y. M. C. A., Sands street, Brooklyn, on Tuesday evening, October 16. The concert was attended by a large number of Jackies, and much interest was shown in this affair from the fact that Helen Gould (now Mrs. Sheperd), who some years ago gave the aforesaid building to the boys of the Navy, was the guest of honor. After the concert, refreshments were served. Mrs. Sheperd and Miss Jacobs, together with the other ladies and artists, were quite active in taking care of the boys' wants.

MARGARET MATZENAUER

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STEINWAY PIANO

CONCERTS IN GREATER NEW YORK

TUESDAY, OCTOBER 15

Nelli Gardini, Soprano

Nelli Gardini gave an unusual Grieg program at Aeolian Hall, Monday evening, October 14. The numbers were skillfully chosen and presented marked variety. However, many of them were songs that the average singer would have difficulty in "putting over"—to use the proper phrase—but as sung by Miss Gardini, with ease and intelligence, they proved to be a source of chief delight to the appreciative audience. Many of these same numbers had never before been heard in this country, but judging from the interest they created, doubtless many singers will follow Miss Gardini's novel idea.

The artist, looking very handsome, showed that she possessed a voice of much beauty, especially warm and pure in the lower register. Her high notes were, likewise, clear and of a consummate certainty of pitch. As an interpreter, Miss Gardini ranks among the first. Her diction was excellent and her phrasing that which came with good breath control.

WEDNESDAY, OCTOBER 16

Globe Music Club

The Globe Music Club gave an unusually interesting concert at the De Witt Clinton auditorium on Wednesday evening, October 16, before an audience of several thousand enthusiastic music lovers. The participating artists were Winifred Byrd, pianist; Edna de Lima, soprano; Dan Beddoe, tenor, and Michel Gusikoff, violin.

Mr. Gusikoff opened the program with Cottenet's "Chanson Meditation," and "Tambourine Chinois," Kreisler. He was heard later in a group of three solos: Nocturne, C minor, Chopin-Auer; dance No. 2, Cyril Scott, and his own "Salome" melody. He received much applause, and responded with two encores.

Edna de Lima, who was in unusually fine voice, sang two groups of songs, the first in French, including "La Pavane," Bruncan; "Les Papillon," Fourdrain, and Rimsky-Korsakoff's "Nightingale." Her second group contained four songs in English—"The First Meeting," "Autumn," Grieg; "The Silver Nightingale" and "The Secret of a Rose," Morris Class. The audience insisted on added numbers, to which Miss de Lima graciously responded.

Winifred Byrd, the highly gifted American pianist, who created such favorable impression at her previous appearances in New York, again demonstrated that she is an artist of authority, and one who must be classed with the best of the younger pianists. She held the audience under her magic spell throughout her performance. Her numbers were fantastic, Chopin; the same composer's etudes in F minor and A minor; prelude, Rachmaninoff; "Dance of the Gnomes" Liszt; "On the Wings of Song," Mendelssohn, and Liszt's "La Campanella." The young artist was vociferously applauded, and responded with an encore.

Dan Beddoe gave in his inimitable manner, as his opening number "Love, Sound the Alarm," from Handel's "Acis and Galatea," and as a closing group sang "Give a Man a Horse," O'Hare; "Stainless Soldier on the Wall," Dickinson, and "Keep on Hopin'," Maxwell. He was obliged to give several added numbers.

The accompanists were Israel Joseph and Max Terr.

THURSDAY, OCTOBER 17

Aurore La Croix, Pianist

It is long since a young player has come to New York showing so much pianistic talent as Aurore La Croix. In listening to her, one is happily never forced to think of technique, though the technique is there—in fact, an astonishingly complete technique even in this day of piano technicians. Miss La Croix has everything that colorful piano playing demands. It is rare indeed to hear a young artist with so thorough a command of all shades of pianistic color, from the loudest, most thunderous fortissimo to the most delicate pedal nuances demanded by the modern French school, and her playing is remarkably individual. Further, she is a musician of parts, as is evidenced by her interpretations. If the exuberance of youth leads her occasionally into dynamic or rhythmic exaggeration, that is the only thing that can be brought against the playing of the young artist, who gives truly unusual promise. Her program began with a Schubert concerto in A minor, included a theme and variations by Edward Royce, a Chopin group, two Liszt numbers, and concluded with a brilliant reading of Chevallard's piano arrangement of Chabrier's "Espana."

FRIDAY, OCTOBER 18

Sue Harvard, Soprano

There was nothing to suggest "the first New York recital" about the delivery of Sue Harvard's program at Aeolian Hall last Friday afternoon, October 18. From start to finish, through all the gamut of the most dramatic utterance to the finest coquettish nuance, she conveyed the impression of the seasoned artist. A big audience greeted the young soprano, and she rewarded them with a delightful musical feast. She sang in Italian, English, French and Welsh with fluency. Her opening group contained "Dal sen del caro sposo" (aria from "Vologeso"),

Rinaldo da Capua; "Stizzoso, Mio Stizzoso," Pergolesi; "Seperazione," an old folksong, arranged by Sgambati, which found special favor with the audience; pastorale from "Roselinda," Veracini, and ariette "De Richard Cœur de Lion," Grétry.

Three exceptional songs by Ward-Stephens (Miss Harvard's very sympathetic and reliable accompanist) stood first in group two—the lovely "In the Dawn of an Indian Sky," "Berry Brown," which just suits Miss Harvard, to whom it is dedicated, and the appealing "Have You Seen Him in France?" Trehanne's "A Widow Bird" and Pearl Curran's "The Holiday." All found clamorous reception following the soprano's interpretation. Miss Harvard repeated "Berry Brown."

With equal facility she entered into the spirit of the charming French songs and conveyed it to her hearers: "Le Moulin," Gabriel Pierné; "Phidylé," Henri Duparc; "A des Oiseaux," Hüe; "Carnaval," Fourdrain.

Again in the Welsh lullaby arranged by Robert Ryan, "The Bells of Aberdovey," arranged by Brinley Richards; "Little Margaret," "A Fair Vision" and "Thy Warning Is Good," Edward Grieg, the singer displayed a gratifying versatility. Not only through her singing art did Sue Harvard establish a place for herself among recital givers on Friday afternoon, but through her ease on the concert stage and her natural charming manner.

Bountiful floral tributes, as well as the demand for repeats and encores for the fair singer, showed the unequalled favor of the big audience present.

SATURDAY, OCTOBER 19

A Great Russian Concert

One of the large musical events which helped along the overwhelming success of the Fourth Liberty Loan was a concert given by the Russian committee of the Liberty Loan Committee of the Second Federal Reserve District. The musical interest was to have centered in the first appearance in this country of Serge Prokofieff, the prominent young Russian composer, who has recently arrived. To be played were his first sonata—a work not at all in his present manner—and a toccata, prelude, gavotte and scherzo. Mr. Prokofieff showed himself a pianist of most decided ability at a recent private hearing, but he readily sacrificed his debut to allow the Liberty Loan proceedings full sway, so one must wait for another occasion to hear him.

The music of the entire program was distinctly popular in character and thoroughly appreciated by an audience which filled nearly every seat in the house. Modest Altschuler conducted the Russian Symphony Orchestra; Sascha Jacobinoff played several short numbers which were heartily received by the audience; Eugene Fonarova, soprano, and Leonide Zinovieff, tenor, sang groups of Russian songs; and the Adolph Bolm dancers appeared twice, Mr. Bolm leading them himself in the dances from "Prince Igor." A. J. Sack and the Hon. Martin Vogel began the evening with a short address, Colonel Greenwood made another one in the middle of the program, and Joseph P. Day auctioned off war relics, the total result being that a most tremendous sum was gained for the loan. Not the least pleasant feature was the numerous Russian national costumes worn by women in the audience.

Colin O'More, Tenor

Colin O'More, a young American tenor from Cincinnati, made his New York debut on Saturday evening, October 19, at Aeolian Hall. Mr. O'More proved to have a very agreeable voice, of the light, purely lyric quality so often possessed by tenors of his descent, and his vocal training has evidently been excellent, for he sang with decided technical finish. His musical taste also showed itself to be of a superior order and he handled the widely varying items of his programs with surety and skill. A Spanish song, "Ay, ay, ay," by Friere, won him his greatest success. He began with a group of three old English songs and included in his program numbers by Handel, Sacchini, Mozart, Messager, Leoncavallo, Tschaiikowsky and Chausson, ending with an American group, "My Lady" (Coombes), "Secret of a Rose" (F. Morris Class) and "Spring Song" (Mackenzie). All in all, an artist of much promise; one that his hearers will be glad to listen to again.

SUNDAY, OCTOBER 20

Reinald Werrenrath, Baritone

Reinald Werrenrath, that perennially popular and abidingly accomplished baritone, displayed justifiable confidence in the clarity of his diction when he omitted the customary book of words from his Aeolian Hall recital program last Sunday afternoon, October 20, for from the opening phrase of the Bach recitative ("Ah, When on That Great Day") and aria "Blessed Resurrection Day") the texts to the final encore all were so distinct that one could lean back comfortably and enjoy the unusual experience of understanding every syllable uttered by the vocalist.

Following the Bach number, which demonstrated effectively Mr. Werrenrath's fine oratorio style and full tonal control, he led his hearers into the realm of the ballad, where again his art answered to all the interpretative and



Photo by Mishkin, N. Y.

THE ELSHUCO TRIO,

Which will make its New York debut on Thursday evening, October 31, at Aeolian Hall, New York. The members of the trio are Samuel Gardner, violinist; Willem Willeke, cellist, and Richard Epstein, pianist. The program will include trios by Brahms, Ravel and Schubert.

song requirements of that school of music. He had chosen the traditional Surrey air, "Some Rival Has Stolen My True Love Away," arranged by Lucy Broadwood; Thomas Morley's seductive "Sweet Nymph, Come to Thy Lover," arranged by Frederick Keel, the Old English "The Happy Lover," arranged by H. Lane Wilson, and William Arms Fisher's fanciful "Over the Hills and Far Away." Every number revealed completely its musical and emotional phases.

In the third group the naturalized Grieg songs sounded no less beautiful in their American setting than in the language in which we are accustomed to hear Mr. Werrenrath sing them. These were: "A Swan," "At the Brookside," "The Way of the World," "Departed," and "Thanks for Thy Counsel." Deep sentiment and lightness of moods alternated in wonderfully effective presentment.

Walter de la Mare's "Portraits"—"Nod," "Old Susan," "Alone," "Rachel," and "The Scarecrow"—set to music by David Stanley Smith, lent admirable variety to the numbers, and Mr. Werrenrath painted the vocal portraits with finely expressive tonal color and intensive regard for the variegated text contents. His admirable restraint is another feature of his all embracing art as a recital singer, and yet his final performances, virile and gripping, sent the audience home with a renewed spirit of patriotism. Kipling's "The Irish Guards," with music by Edward German; Forsyth's "The Hills of Dreams," "Florence Aylward's" "A Khaki Lad," and William Arms Fisher's "Zero Minus One," a particularly striking song opus, were the numbers.

Apologues of the size of the audience, the following remark of one of the Aeolian Hall attendants was overheard: "Some crowd that man who's singing in there today is drawing." This writer experienced it while elbowing through the crowded lobby before the hour of beginning. Mr. Werrenrath's recitals are an established annual event in New York, and it has become the rule that when he sings one always is assured of a complete artistic treat.

Charles Albert Baker was Mr. Werrenrath's very effective accompanist, and shared in the continuous and resounding applause showered on the distinguished baritone.

Mr. Werrenrath's many admirers are looking forward with anticipation to his forthcoming debut with the Metropolitan Opera. One young woman remarked in the Aeolian lobby: "Won't it be fine to have a tall, slim and real American singer like that on the Metropolitan stage this season?"

Josef Rosenblatt, Tenor

Josef Rosenblatt, the Jewish cantor and tenor, sang at Carnegie Hall, Sunday evening, October 20. Again the singer disclosed the remarkable beauty of his voice and was enthusiastically received following each of his numbers. His first group, sung in Italian, included Pergolesi's "Se tu m'ami, se sospiri," Stradella's "Sei mio sospiro" and Pergolesi's "L'olimpiade." Mozart's "Il mio tesoro" occupied second place on his program. Hebrew texts arranged by himself and numbers in lighter vein, "Mal d'amore," Buzzi-Peccia; "La Postida," Alvarez, and "La Dansa," Rossini, completed his program.

All those peculiar characteristics of vocalism which have won such favor for Rosenblatt in so short a time were again in evidence. Particularly in the Hebrew numbers, he performs feats of vocal agility which are truly astonishing. The audience showed its approval of his work by repeated outbreaks of applause and he was compelled to add several extra numbers. Stuart Ross, at the piano, proved a most sympathetic accompanist.

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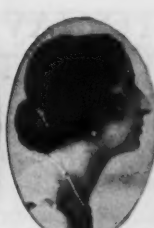
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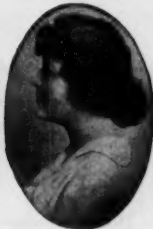
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Of the Petrograd Opera.
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CHENAL, MARIE (New).
Of the Paris Grand Opera.
FITZIU, ANNA.
GALL, YVONNE (New).
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GALLI-CURCI, AMELITA.
GARDEN, MARY.
GIBSON, DORA (New).
Of the Covent Garden Royal Opera.
HALL, MABEL PRESTON.
JARDON, DOROTHY (New).
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MAXWELL, MARGERY.
MIURA, TAMAKI.
MOONEY, MIRIAM (New).
NAMARA, MARGUERITE (New).
Of the Boston Opera Co.
NOE, EMMA (New).
FARNELL, EVLYN.
PETERSON, ALMA.
PRUZAN, MARIE.
RAISA, ROSA.
SHARLOW, MYRNA.

MEZZO-SOPRANOS and CONTRALTOS

BERAT, LOUISE.
CLAESSENS, MARIA.
LAZZARI, CAROLINA.
PAVLOSKA, IRENE.
SYLVA, MARGUERITE.
VAN GORDON, CYRENA.

TENORS

CICCOLINI, GUIDO (New).
Of the Costanzi, Rome.
DOLCI, ALESSANDRO (New).
Of La Scala, Milan.
DUA, OCTAVE.
FONTAINE, CHARLES (New).
Of the Opéra-Comique, Paris.
LAMONT, FORREST.
MURATORE, LUCIEN.
OLIVIERO, LODOVICO (New).
Of the San Carlo, Naples.
O'SULLIVAN, JOHN (New).
Of the Paris Grand Opera.
PROCTOR, WARREN.
ROGERSON, WILLIAM (New).

BARITONES

BAKLANOFF, GEORGES.
DEFRERE, DESIRE.
DUFRANNE, HECTOR.
MAGUENAT, ALFRED.
MARCOUX, VANNI.
RIMINI, GIACOMO.
STRACCIARI, RICCARDO.
VALLE, MARIO (New).
Of the Regio, Torino.

BASSOS

ARIMONDI, VITTORIO.
HUBERDEAU, GUSTAVE.
JOURNET, MARCEL.
LAZZARI, VIRGILIO (New).
Of the Comunale, Bologna.
NICOLAY, CONSTANTIN.
TREVISAN, VITTORIO.

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NOVELTIES and REVIVALS

Bellini—"Norma."
Donizetti—"Linda da Chamounix."
Erlanger—"Aphrodite" (American première).
Fevrier—"Gismonda" (world's première).
Gunzburg—"Le Vieux Aigle" (New York première).
Giordano—"Fedora."
Halévy—"La Juive."
Leroux—"Les Cadeaux de Noël" (American première).
"Le Chemineau" (American première).
Mascagni—"Le Maschere" (American première).
Massenet—"Cleopâtre" (New York première).
"Don Quichotte." "La Navarraise." "Werther."
Meyerbeer—"L'Africain."
Moore—"Louis XIV" (in English, New York première).
Offenbach—"Tales of Hoffmann."
Ricci Brothers—"Crispino e la Comare."
Rossini—"William Tell."
Saint-Saëns—"Samson and Delilah."
Thomas—"Hamlet."
Verdi—"Don Carlos" (American première). "Falstaff."
"Otello."

The season's offerings, in addition to the novelties and revivals, will be selected from the following works:

Bizet—"Carmen."
Charpentier—"Louise."
Debussy—"Pelléas et Mélisande."
Donizetti—"Lucia di Lammermoor."
Fevrier—"Monna Vanna."
Gounod—"Faust." "Romeo et Juliette."
Leoncavallo—"Pagliacci."
Mascagni—"Cavalleria Rusticana."
Massenet—"Le Jongleur de Notre Dame." "Manon."
"Thais."
Meyerbeer—"Dinorah."
Puccini—"La Bohème." "Madam Butterfly." "La Tosca."
Rossini—"The Barber of Seville."
Verdi—"Aida." "Il Trovatore." "Rigoletto." "La Traviata."



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KALAMAZOO TO HAVE MUSIC STUDENT TRAINING CORPS SCHOOL

Western State Normal College and Kalamazoo College Plan Unusual Opportunities for Students—Band, Chorus, Orchestra, Glee Club, Mandolin Club and Smaller Ensembles to Be Organized—Musical Society and Choral Union to Feature Allied Music—Churches Plan Notable Programs—Orpheus Quartet, With Three Members in Service, Suspends for War's Duration
—Kalamazoo Notes

Kalamazoo, Mich., October 18, 1918.

October finds musical activities in Kalamazoo in full swing, and plans for the season promise a continuation of the remarkable development of this thriving young city's musical and artistic interests. The opening of Western State Normal College and Kalamazoo College—the former with the largest enrollment in its history—brings to the city several thousand young people, not a few of whom have selected these schools for the musical advantages afforded by Kalamazoo. In fact, the music department of Western State Normal College is an important factor not only in the city but in this entire section, and to the unselfish and unremitting labors of the head of the department, Prof. Harper C. Maybee, must be attributed a goodly portion of the marked impetus given to the city's various musical interests in recent years.

In very few cities of its size will there be found keener attention given to good music than in Kalamazoo. Not only do crowded houses greet the best artists, but it is pertinent to the point that the best artists come to the city—not without ample satisfaction to the managerial gentlemen who needs must watch very closely the quality and quantity of the stream of currency which trickles from the public purse to the ticket seller's till.

Then there is gratifying interest shown by the townspeople in the work of local musicians. Community singing is firmly established under the direction of the city government, and is continued the year round—in the summer out of doors and during cold weather in the Armory. Several of the local ensemble organizations are not without honor in their own community, for contrary to small city precedent, it is customary to engage these local musicians for the average local musical or society affairs. Several leading churches provide periodical concerts, all of which are well attended, and it is a matter of history that the annual rendition of "The Messiah" by the Choral Union packs the spacious Armory to point of suffocation, and citizens will bless the day when the huge new auditorium to be erected at the Normal College is ready for events of this nature.

Patriotic Concerts at Camp Custer

Along patriotic lines, Kalamazoo's musicians and music lovers have found opportunity to do much. Camp Custer, within an hour's drive of the city, has received a generous share of entertainment from the various local organizations and individual artists; in fact, not a week passes but several of the camp auditoriums are graced by throngs of young soldiers who gather to listen to the Celery Town's musicians. One local orchestra has appeared no less than thirty-five times at the camp.

Colleges Plan Numerous Ensemble Bodies

At this time particular interest centers in another development, hinging upon the establishment of the student training corps school in connection with the Normal College and Kalamazoo College. This splendid body of young men—strapping young high school graduates—will be given unusual opportunities, for it is aimed to make the corps famous for its singing. Professor Maybee, who is in general charge of the musical activities of the corps, will soon take a music census of the body, and will see that each man is assigned to an organization or organizations for which his talents particularly fit him. A band, chorus, orchestra, glee clubs, mandolin club and smaller ensembles are planned. Local musicians have volunteered their services to assist in training these various musical units in the military body.

To Feature Allied Music

The Kalamazoo Musical Society—the oldest local musical club—has outlined a program of exceptional patriotic interest, it being planned to study the music of the Allied Nations at the monthly meetings to be held in the ball-room of the Hotel Burdick. The folk-songs and dances, as well as the national and patriotic airs, of each of our sister countries, will be featured, performers appearing in costume. A short lecture will be given at each meeting, and the latter portion of each program will be devoted to the art music of the country under discussion.

Among those who will have charge of special programs are the following prominent local musicians: Della Sprague, Victoria McLaughlin, Mrs. Ralph McCoy, Margaret Cobb, Harper C. Maybee, H. Glenn Henderson, Dorothy Bowen, Mrs. H. M. Snow and Mrs. A. E. Curtenius.

Officers of the society are Mrs. James Wright, president; Mrs. A. L. Waldo, vice-president; Mrs. Alfred Curtenius, secretary; Henry Overly, treasurer. Board of directors: Mrs. A. B. Connable, Frances Leavens, Victoria McLaughlin, Mrs. H. M. Snow, Frank Bowen. Program committee for 1918-19: Mrs. H. M. Snow (chairman), Mrs. H. C. Maybee, Della Sprague and Mrs. James Wright.

Saba Doak Announced for First Concert

It is announced that Saba Doak will be the artist featured at the Musical Society's first concert, to be given



THE ORPHEUS MALE QUARTET.

Consisting of T. Stanley Perry, first tenor; Frank F. Scherer, second tenor; J. Clarence Hockstra, baritone; Harold V. Vogel, basso, and H. Glenn Henderson, accompanist and director.

October 28. Gordon Campbell, accompanist, will also give a piano solo. Both these musicians are known in Kalamazoo, Miss Doak having appeared here previously, and several local musicians having personal acquaintance with her, among them Mr. and Mrs. Harper C. Maybee, who studied in Paris when she was there.

No announcements have been made as yet of artists to be featured later in the season by the Musical Society.

Choral Union Starts Season with Liberty Sing

The Kalamazoo Choral Union, a comparatively young organization, although representing a consolidation of the forces of several older clubs, including local residents and students and faculty members from the Western State

Normal College, opened its active season with a Liberty sing on October 2 at the rehearsal room of the college. Despite a rainy night, several hundred turned out, and the 1918-19 program was started in high spirits. The second rehearsal (October 7) taxed the capacity of the room, and new quarters may be needed.

The union plans to hold monthly concerts, with a representative list of prominent artists. "The Messiah" will be sung as usual at Christmas time (admission is free for this event); Gounod's "Faust" will be rehearsed for the May Festival, which will close the season, and several patriotic affairs are in contemplation, besides the various events in which the chorus will participate when called upon.

Officers of the Kalamazoo Choral Union: Frank H. Bowen, president; Burr Osborne, vice-president; Bertha Shean Davis, secretary; H. E. Ralston, treasurer; H. Glenn Henderson, accompanist; Harper C. Maybee, director; directors, Mrs. C. C. Cutting, John van Brook, Agnes Powell, Charles Kuschell and Harold Blair. Members of the union were sorry to hear that President Bowen was forced to resign his office because of other duties, and, although pressed to retain the position, was unable to make arrangements to do so. A special election will be called in the near future to fill the vacancy and elect other officers for the coming year. Chorus rehearsals are held every Tuesday evening at the Normal College. Dates of special concerts will be given out for a later issue of the MUSICAL COURIER.

Churches Also Are Featuring Music

Supplementing the work of the two major musical societies, the churches will play an important part this year. Practically all of the leading churches have chorus choirs and plan special musical events.

Commencing in November, the First Presbyterian Church will hold special musical services every Sunday evening. Community singing will be a strong feature of these affairs, which will be under the direction of H. Glenn Henderson, organist and choir director. Members of the quartet of this church are Bertha Shean Davis, soprano; Della Sprague, contralto; T. Stanley Perry, tenor; Wade L. Frost, baritone. A vested choir is maintained, and will give a monthly cantata in the church, the first to be "The City of God," by Matthews. It will be produced November 2.

At the First Congregational Church, under general supervision of the minister, Rev. J. Twyson Jones, music is made of paramount importance in all church services. Rev. Jones is himself a singer and pianist of no little ability, and has trained and directed numerous ensembles in his churches, and has also taken prominent parts in well known singing organizations. He now, however, largely confines his talent and energy to the promotion of good music and the appreciation thereof in his church and community, and it is a well known fact that congregational singing in the First Congregational Church is second to none in this part of the country. Rev. Jones believes that "good music is good anywhere, and no music is good if it be not good enough for the church." Thus community singing, with the popular and patriotic songs of the day, finds a welcome place in this church every Sunday evening, while the best of sacred and art music is also provided. A vested choir will be organized to assist the quartet, which includes Leoti Combs, soprano; Glendola Grace, contralto; Otto Dietrich, tenor; Millford Jones (son of the pastor), baritone. Ethel Hockett is organist. The Royal Welsh Concert Company were presented at this church October 7.

First Methodist Church is another musically progressive society, with Harper C. Maybee in charge of the quartet and choir. This church, as the others, will aim to "make singing a habit" with the members of the congregation, and will also provide special features during the year. The quartet consists of Mrs. Harper C. Maybee, soprano; Mrs. G. B. Rogers contralto; Dr. William Brown, tenor; H. C. Maybee, baritone. Edith Brady is organist.

A new choir director has been engaged by the First Baptist Church—B. McGehen, recently of San Antonio, Tex., a musician of wide experience and ample training. Mr. McGehen is a talented tenor soloist and has been well received by Kalamazoo audiences. A chorus choir and quartet are being organized, with Mrs. E. A. Read continuing as organist. In an interview with Mrs. Read, who is well known to Kalamazoo people as a teacher and soloist, it was learned that the First Baptist Church is turning its music appropriation to direct patriotic channels and depends on members of the church to volunteer for service in the choir. The move has proved very successful, as there are many fine musicians in the church, and the appeal to their patriotism brings response.

At St. Luke's Episcopal Church, Father Bishop directs a choir which has been augmented by a new girls' choir of twenty voices. A cantata will be given at an early date, to be followed by similar events each month. The organist is Mrs. Edwin H. Hacking.

Orpheus Quartet Suspends

The Orpheus Quartet—one of the best known concert organizations in Kalamazoo—will be heard no more until the dispute across the water it settled, three members of the quartet being actively engaged in assisting Uncle Sam in reaching a satisfactory "settlement." Harold Vogel (basso) is in France in service; Clarence Hockstra (baritone) is a Red Cross ambulance driver, and Frank F. Scherer (second tenor) is also chasing the Huns toward the Rhine.



(Left) H. E. Ralston, treasurer of the Kalamazoo Choral Union and a member of the old Apollo Club. (Center) Mrs. James H. Wright, president of the Kalamazoo Musical Society. (Right) Harper C. Maybee, director of music at the First M. E. Church; the Western Normal College music department, and director of the Kalamazoo Choral Union.

T. Stanley Perry (first tenor and director) and H. Glenn Henderson (accompanist-director) are still in Kalamazoo as the only reminders of the popular group pictured in these columns—and we have no assurance that Perry and Henderson will not yield to the temptation to join their comrades, although they are sorely needed here.

Kalamazoo Notes

It is said that Glenn Aumond, who had intended to go on a concert tour with Susanne Burns, of Detroit, has abandoned the tour because of war conditions. Mr. Aumond is well known locally as a teacher, pianist and writer-critic. He will continue his classes in Kalamazoo.

E. Lenore Lacey, formerly organist at the People's Church, has gone to Kentucky to take a position in a Government school.

It is rumored that Matzenauer and Martinelli will be two of the artists featured by the Kalamazoo Choral Union in the near future. C. B.

Birdice Blye Will Begin Season in Southeast

Birdice Blye will open her season in the Southeast as usual, beginning with a recital in Wheeling, W. Va., in November—her third engagement there. This will be followed by other recitals in West Virginia, Virginia, and North Carolina, where she is very popular with music lovers. Her program will consist of four groups, American—including the "Celtic" sonata by MacDowell—Polish, French and Russian.

Miss Blye has passed a very busy yet delightful summer, and as she is a very loyal American has been engaged in many patriotic enterprises. This snapshot of Miss Blye was taken by a noted Welsh author.



BIRDICE BLYE,
Pianist.

mer, and as she is a very loyal American has been engaged in many patriotic enterprises. This snapshot of Miss Blye was taken by a noted Welsh author.

Carlson Completes Setting of "Enoch Arden"

Charles Frederick Carlson, the widely known composer and vocal instructor of Chicago, has recently completed a musical setting of Tennyson's "Enoch Arden," for four solo voices, pianist and quartet or organ, or full chorus and orchestra. The form Mr. Carlson has used is quite unusual and original, because it is a music drama without scenery, costumes or action, and yet is given in so complete a manner that the audience cannot fail to picture the scenes, conditions and actions as they are given by the "narrator" and each character as they come in the story. The work will consist of over 200 printed pages and will take a whole evening for rendition.

Dr. Ziegfeld, of the Chicago Musical College, has gone over the score, and speaks of it in highest terms. Also David Bispham, who listened to the score for an hour or more, showed great interest in the work. At present Edgar Nelson, the well known conductor of the Chicago Sunday Evening Club, is contemplating giving it the first public hearing some time toward spring at Orchestra Hall. The score will be printed within a few weeks, if possible.

Mr. Carlson has written many compositions, all of which are characterized by his original style, and are modern, melodic and very dramatic.

Edyth Jennings Doing Her Bit

The name "true American" should be given to Edyth Jennings, who has been serving her country faithfully and conscientiously since the beginning of the war. She is the possessor of a lyric soprano voice, which she uses most artistically. At a Liberty Loan rally held at the Waldorf, New York City, on Friday afternoon, October 17, Miss Jennings rendered "God Be with Our Boys Tonight" and "The Long, Long Trail," accompanied by the orchestra. She was heartily received and inspired the large audience, which showed its appreciation by buying many bonds.

Heinrich Hammer Endorses Teacher-Pupil

Gertrude Schwannecke, an expert accompanist, pianist and capable teacher, has received the following endorsement from Heinrich Hammer, director of the Institute of Musical Art, Washington, D. C.:

September 23, 1918.

Gertrude Schwannecke having studied a number of years and taught under my direction, displayed extraordinary pedagogical talents and I, therefore, recommend her warmly to every one in need of a proficient, energetic piano teacher.

Schoeffel Leaves a Million

The estate of the late John B. Schoeffel, of Boston, theatre owner and one time member of the Abbey, Schoeffel and Grau (managers of the Metropolitan Opera House) has been unofficially appraised at about \$1,000,000.

PHILHARMONIC TO GIVE CONCERT FOR SERVICE MEN AND WOMEN

Ten American Novelties Included in Winter's List—Stransky Arranges All-Czech Program

The Philharmonic Society, which co-operated with the Liberty Loan Committee in the rally at Carnegie Hall, on October 10, so successfully that more than one million dollars was raised during the performance, will give a second concert, on the evening of November 13, also for a patriotic purpose. This concert will be given for men and women in service uniform, exclusively, and tickets will be distributed through the different military and naval headquarters. Conductor Stransky is preparing a program which will have a special interest for this gathering, including the "New World Symphony," by Antonin Dvorák, and, in memory of the fallen comrades, MacDowell's "Dirge" from the Indian Suite. Numbers in lighter vein, like Grieg's "Peer Gynt" suite, Chopin's "Nocturno" and Sousa's "Stars and Stripes Forever," will also be heard.

The regular season of the Philharmonic Society will begin on Thursday evening, November 14. Among the novelties to be presented early in the season are a large number of American compositions: Reginald Sweet's "Symphonic Sketches"; David Stanley Smith's symphony in D major; William H. Humiston's suite; Mortimer Wilson's "From My Youth"; Leo Ornstein's "In Chinatown" and "Funeral March"; Strube's "Symphonic Variation"; Riesenfeld's "Five Etchings of New York"; John Powell's "Rhapsody Negre"; and Sessions' symphony. Foreign novelties will be Sir Villiers Stanford's "Verdun"; Kallinikov, symphony in G minor; Sibelius, "King Christian"; Ernest Bloch, two songs with orchestra; Fibich, "A Night at Karlav Tyn"; Delius, "A Life's Dance"; Roger-Ducasse, symphonic poem, "Sarabande"; Moussorgski, prelude, "Kowantchine"; Viteslav Novak, "Slovakian Suite"; Alfvén's symphony No. 2; and others. The Saturday evening series of the society will begin on December 7. For that performance, Josef Stransky will arrange a program made up entirely of compositions of the three Czech masters, Fibich, Smetana and Dvorák, compatriots of the Philharmonic conductor.

Artists Gowned by Tafel

Among the artists who frequently visit and consult with Mme. Tafel, the well known modiste of New York, as to "what's what" for some "special concert" or "something chic and different" are Amelita Galli-Curci, Claudia Muzio, Maggie Teyte, Marguerite Namara, Schumann-Heink, May Peterson, Emma Roberts, Edith Mason, Marie Tiffany, Marie Sundelius, Florence Macbeth, Grace Hoffman, Lydia Locke, Nina Morgana, Winifred Byrd and Sara and Nellie Kouns. This list and that of the well known theatrical and motion picture people who also patronize Mme. Tafel speak sufficiently for the creations of this artist.

Mme. Morrill Holds Envious Position

Among Metropolitan Teachers

Laura E. Morrill, long identified with New York musical life, holds an enviable position among vocal teachers of the metropolis. The history of studio life under Mme. Morrill's tuition has recorded artistic results accomplished by an inspiring personality, and a leader who understands thoroughly the development of voice technic, the content and meaning of song literature and the varied requirements of the concert, operatic and oratorio singer. Mme.



LAURA E. MORRILL.

Morrill's pupils sing with finesse and a refreshingly clear diction. One should not pass over lightly, the cheery and wholesome atmosphere of Mme. Morrill's studio. There artists return for renewed inspiration, teachers for further musical development, and students delight in reliable instruction. Prominent among her professional pupils are: Lillia Snelling, Jessie Pamplin, Ethel Frank, Permelia Gale, Irene Boucher, Mrs. V. O. Strickler, Claire Lillian Peteler, Florence Chapman Paetzold, Clarence C. Bawden, Russell Bliss and Willoughby Stuart, Jr.

Mme. Morrill's new studio address is 148 West Seventy-second street, New York City, where she already is deep in her season's work.



FÉLIX FOX

EMINENT CONCERT PIANIST

*writes as follows
concerning the*

Mason & Hamlin

PIANO

Mason & Hamlin Co.,

Gentlemen:

After years of experience with your piano, in public and private, I am convinced that its qualities, both musical and mechanical, distinguish the Mason & Hamlin Piano as unrivalled.

Very truly yours,
(Signed)

FELIX FOX



Little Gertrude thought her doll
A very backward creature
So she put her in a chair
And started in to teach her.

FRENCH ORCHESTRA DEBUT

(Continued from page 5.)

with "The Star Spangled Banner," played in a very sedate and stately tempo, which, if the truth must be told, enhanced very much the effect and impressiveness of that composition. Followed "La Marseillaise," played, on the other hand, with a rapidity and verve not usually in evidence when our local orchestras and bands perform the great French song. What with this official beginning and the lavish drapings of the flags of the Allies all over the auditorium, the evening bore a marked patriotic complexion. In the boxes were prominent representatives of the American and French official and business worlds.

Toward the end of the program Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera House, acting for that institution, presented Messenger with a silver wreath and made a speech, in which he said, among other things:

France has never tried to propagandize her national art, never used it for political or commercial campaigns. If we ever failed to understand her, the great soul of France now stands revealed in splendor. Wherever you travel in this broad land, you will find response to the appeal of art and deep reverence for France. We come before her on bended knees, with our tribute of silence. She has become through sacrifice and heroism a "holy land" of patriotism.

When you and I last met, Mr. Messenger, it was in a time of gloom and anxious fear. By the valor of your armies, of the British, of our armies, that has changed—those clouds are swept away, and the sun of victory shines in the world. The assassins of the old Germany of Beethoven, of Schumann, are groveling at our feet, whining for quarter.

The sinister being who personified the vices of Prussianism has been revealed to the world and to his own people as the impudent poltroon and arrogant sham that he is. Thank God, we Americans can say we were with you in this fight. Our sons have shed their blood with yours.

Then Mr. Kahn grasped Messenger's hand, and, after saying that "This action, carried out by the citizens of the two great republics of the world, typifies the union and fraternalism between those countries," he wound up with the phrase, "Whom God has joined together let no man put asunder." *What Mr. Kahn actually said in the excitement and exaltation of the moment was this: "Whom God has put asunder let no man join—" At this point the spontaneous laughter of the audience stopped the speaker, and when he realized his slip he joined in the merriment of the moment.

The little humorous ending by no means marred the uplifting character of the whole evening, and it can be veraciously said that it was an evening of high musical enjoyment and deep patriotic stimulativeness.

ALFRED CORTOT'S DEBUT FEATURES SECOND FRENCH ORCHESTRA CONCERT

Rest After the Voyage Puts New Life Into the Band—
Cortot Plays Magnificently and Is Accorded
an Ovation—The Beethoven Fifth
Principal Program Number

It was evident that a good rest after the long and anxious sea voyage had put new life into the members of the orchestra of the Société des Concerts, for dash and vigor, the lack of which had made its first concert unexpectedly colorless, were present in full force at the second New York concert, given at the Metropolitan Opera House on the evening of Sunday, October 20. One realized that the reputation which had preceded it was fully justified, something that the first concert made hard to believe. As it played Sunday evening, it must be ranked on a par with any orchestra in the world. There was the same exquisite perfection of finish as shown in the first concert, and added to it the vitality and warmth that was missing before. The program began with Bizet's "Patrie" overture, a work seldom heard in this country, and then came the Beethoven fifth symphony. The temperament of M. Messenger is, perhaps, a bit sluggish on the whole, and this showed in the tempos, but from the standpoint of fine music making no better Beethoven has been heard in New York in years. There was a nice calculation and execution of dynamic values such as one can only hear from the world's very finest orchestras. And certainly no political considerations kept the audience from applauding the late Ludwig van Beethoven. The whole house burst into an uproar of applause, with many cries of "bravo," and compelled Mr. Messenger to rise and bow several times. He finally called upon his men to rise with him, and there was a tremendous wave of approbation. Then came the Debussy "L'Après-midi d'un Faune," a performance of exquisite shading and utmost beauty, though truth compels the remark that a couple of bad slips by the first horn in exposed passages marred what otherwise might have been perhaps the finest reading of the Debussy chef d'œuvre ever heard here. The woodwind soloists were beyond praise. The other orchestral numbers were the introduction to the second part of Cesar Franck's "Redemption"—that peculiar number which is very, very Wagnerish, echoing "Die Walküre" and anticipating "Parsifal"—and the Berlioz "Carnaval Romain" overture, both brilliantly played. The one criticism of the evening was the length of the program. The Franck number could very well have been omitted. The soloist of the evening was Alfred Cortot, pianist,

To my daughter Gertrude.

DOLLY'S LESSON.

Music by Dr. N. J. Elsenheimer.

Not too fast, with droll humor.

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making his debut in the United States. He chose for a concerto the fourth of Saint-Saëns. M. Cortot has long been regarded by many critics as the foremost pianist of France. He proved himself to be that on Sunday evening and, what is more, that he must be placed well up in the forefront of the great pianists of the world. The fourth Saint-Saëns concerto is not freighted with musical import, but M. Cortot did the utmost with its brilliant superficialities. There was a most astonishing bravura, dash and surety to his technical feats. Musically he not only extracted every drop there is in the concerto, but found much more musical material in it to extract than most of us suspected of being there. The finale was electrifying and

the audience rose at M. Cortot in a perfect storm of applause. He was called back again and again and accorded such an ovation as few artists earn so instantaneously. The audience valued him at once for what he is—a pianist of the very first rank—and rewarded him accordingly.

Dr. Storrs Returns from Serbia

Dr. Caryl B. Storrs, the music critic of the Minneapolis Tribune, who left America last spring to go to Serbia with the Relief Commission, has returned to this country and will resume his regular work on the Minneapolis Tribune this season.

Emphatically
dol-ly is I and stands for me and when it puts a hat on it

A little faster
makes a cup o' T. And cur-ly I is J, dear, and half of B is

*ped. * ped. * ped. * ped. **
P and E without his slip-pers on is on-ly F, you see, and

a little slower More quiet
E without his slip-pers on is on-ly F you see. You turn A up side

downwards and peo-ple call it V and if it's twins like this one

Faster Slower Spoken
W t'will be. Now, dol-ly, when you learn them You'll know a great big heap most mud's I O

as in a painful, disgusted but also humorous surprise
dol-ly I be- lieve you've gone a - sleep.

President Eliot on Good Music

At a recital given recently by Josef Hofmann for charitable purposes, in North East Harbor, Maine, President Charles W. Eliot, of Harvard, made a short address in the course of which he said:

Have you ever thought how peculiar and wonderful the immortality of good music is? It quite surpasses the immortality of good literature; because it transcends the boundaries of any single language or any one race. It requires no versions or translations. It ranges through the world, and through all the races and generations of men. The fame of great musical artists who interpret grand or exquisite musical compositions is also in these days worldwide, being independent of the difference of language and race which limit the influence of interpreters of literature. Musical fame

is in the best sense cosmopolitan. Music and literature are, however, alike in one respect; they both chiefly survive the lapse of time in their best expressions, in their pure, sweet and lovely, noble and exalting forms.

We have all doubtless observed the diverse nationalities of the composers represented in this evening's program. We welcome that diversity. Educated American people do not intend to forego the enjoyment of works of musical geniuses, no matter in what part of the world the genius may have been born. For sustaining the human spirit war times need the best musical resources of the world, even more than peace times.

Penetrative Art

Vocal Pupil—Does my voice go to the heart?
Teacher—To the heart? It goes to my very marrow.



But stupid dolly slept, despite
The efforts of her tutor,
Thus proving that a knowledge
Alphabetic didn't suit her.

"BIANCA" PREMIERE

(Continued from page 5.)

triumphs over his more elegant rivals for the hand of Bianca.

Hadley conducted his work, and did so with impressive mastery of the baton. He was recalled time and again after the performance, and responded with a graceful and heartfelt speech.

As a matter of record, the complete cast herewith:

Bianca	.....Maggie Teyte
Il Cavaliere del Ruggio	.....Henri Scott
Il Conte della Terramonte	.....Howard White
Il Marchese d'Amalfi	.....Craig Campbell
Fabrizio	.....Carl Fornes
Pietro	.....John Quine
Carl	.....John Phillips
Ciro	.....Jack Goldman
Giovanni	.....Franklin Riker
Luci	.....Bianca Rodriguez
Emilia	.....Isabel McLoughlin
Conductor	.....Henry Hadley
Artistic Director	.....Jacques Coint

The story of "Bianca" also is appended:

Bianca, as mistress of her inn near Florence, has two good patrons, the prosperous Il Conte della Terramonte, and the efficient Il Marchese d'Amalfi, who are playing dice for a flagon of wine at the inn. Both are rivals for the hand of Bianca who receives a gift from each. Fabrizio, her servant and faithful admirer, announces the arrival of Il Cavaliere del Ruggio, a well known woman-hater, who orders Bianca about discourteously to show his contempt for the fair sex. Bianca, however, determines to win over Il Cavaliere and so reminds Fabrizio, who resents this treatment, of her father's dying wish—that all guests be treated courteously. Fabrizio although jealous never displays that firm determination which Bianca feels to be more of a desired quality than blind obedience. She therefore resents his love-making and drives him off.

Il Cavaliere enters as Bianca is ironing the best linen in the house for his use. He scolds about everything and insists on paying for a glass of wine offered him for the honor of the House. Bianca pretends to feel offended and awakens his sympathy by feigning to cry because she has burnt herself with a hot iron. Il Cavaliere happens to touch the iron while consoling her and discovers it is cold. Denouncing her for the trick she has played he decides to leave the inn. Il Conte and Il Marchese also prepare to depart because of imaginary grievances. Il Cavaliere, enraged at the fact that Bianca who had accepted presents from Il Conte and Il Marchese has spurned a gift from him, furnishes a pretext to the jealous Il Conte for a quarrel. Hearing the conflict, Bianca tries in vain to stop the duel when Fabrizio strikes the swords out of their hands with an ironing board. Bianca is so overwhelmed by the display of Fabrizio's bravado that when he says "this inn is like yourself—both need a master," she yields to his embrace. Whereupon all join in and congratulate the pair, praising chivalry and love in a final ensemble.

"Daughter of the Regiment," October 15

Yvonne de Tréville appeared in the title role of the "Daughter of the Regiment" at the Park Theatre, Tuesday evening, October 15. This was the first time she had sung the role with the Society of American Singers, but Mlle. de Tréville did the part a great many times in her operatic career which her thorough at-homeness on the stage Tuesday evening testified to convincingly. A versatile actress as well as songstress, Mlle. de Tréville captivated her audience and was made the recipient of a flattering reception.

"The Mikado," October 17

The Society gave also a welcome revival of "The Mikado," and the good old verses, the wit of the plot, and the lovely music exerted all their traditional charm. Together with De Koven's "Robin Hood," the masterwork of Gilbert and Sullivan, "The Mikado," remains at the head of all comic operas ever written. Bertram Peacock was an acceptable Mikado, John Phillips did Nanki-Poo, Herbert Waterous was sufficiently ponderous and pontifical as Pooh-Bah, Robinson Newbold presented all the eccentric buffoonery of the Ko-Ko part, and Eileen Castles, as Yum Yum, and Louise Allen, as Pitti-Sing, furnished the charm of youthful femininity. Josephine Jacoby did her famous Katisha with her usual finish. John McGhie conducted admirably (and without a score) and revealed finical acquaintance with his material and expert knowledge in the presentation of it.

To make the record of the week's unusual doings complete, mention should be made of the exquisite renderings of Lucy Gates and David Bispham in Pergolesi's "The Maid Mistress." Their perfect art is a thing of unlimited delight.

Hammerstein's Liberty Loan Idea

In the closing hours of the recent Liberty Loan campaign, Oscar Hammerstein, operatic impresario, suggested a plan whereby that drive or future ones might be helped. "Raise the price of all newspapers to 5 cents," said Mr. Hammerstein, "and turn the 3 cents extra in to the Government. People would buy papers prodigally and with an air of jollity. Even the poorest could participate in the giving. The Liberty Loan committee thinks well of the idea."

Burnetts Entertain Artists

Mr. and Mrs. W. H. C. Burnett, of Detroit, entertained the following guests at their home after the recent brilliant performance in Detroit of "Il Pagliacci" at the Arcadia: Enrico Caruso, Pasquale Amato, Claudia Muzio and her mother, Mrs. Muzio; Millo Picco, Francesco Daddi, Giorgio Polacco, Mr. and Mrs. William Finzel and Bruno Zirata.



THE WORLD SINGS WITH YOU

How the "Y" Is Making Song Leaders

By Sigmund Spaeth, Y. M. C. A. Song Leader

A STRANGER wandering into the auditorium of New York's West Side Y. W. C. A. almost any morning during the last few weeks would have been greeted by a novel sight far removed from the average mental picture of a recreation hall for young women. That all the occupants of the room were men would be merely incidental. Shirt sleeves and varying degrees of perspiration might also be considered a minor matter. It is the action in the picture that would guarantee surprise.

On the platform a long, lean gentleman in uniform is shouting orders through a megaphone, fixing a piercing eye upon the swiveling individuals below, and waving an occasional arm by way of command or illustration. At the piano in one corner sits a smaller uniformed figure, beating away at the keys in an incessant stream of marches, waltzes, patriotic tunes, 6/8 time, 9/8 time, 12/8 time, every combination known to the laws of rhythm.

Out on the floor a long row of earnest individuals is proceeding through a remarkable ritual. They stand one behind the other, their feet wide apart, their knees bent, arms held straight out at the sides. As the mephisto of the megaphone counts out the beats every body dips rhythmically, and suddenly, without warning, the entire chain swings over to the right, each link pivoting on a well planted foot, with the other crashing into its new position exactly on the chief beat of the measure. It is only when the crash is unmistakably unanimous that the director is satisfied. For this ritual constitutes an exercise for developing the rhythmic sense.

A graduate of the music director's training school must be able to lead singing, indoors, outdoors, on the "hike," with lantern slides, with or without printed words, with piano accompaniment, with a band, or with a mere pitch pipe and his own lusty voice. He must be able to organize an entire community by units, and to pass on his own skill to others who can handle those units for him. If 200 more such directors can be produced by Christmas, the Music Committee of the War Council is convinced that military and industrial singing will have been placed upon a permanently fruitful basis. One notable point is this:

It has been proved that almost any man of the right personality can become a successful music director, given a good sense of rhythm and an average voice. Musical experience and the ability to play an instrument are by no means necessary.

The training school, which had its headquarters in the Columbia University gymnasium and the theatre of Milbank Hall, Barnard College, before moving to the West Side Y. W. C. A., has included in its classes men from every walk of life—doctors, lawyers, business men, evangelists, teachers, actors, ventriloquists and professional singers. On one occasion the manager of a New York de-

authoritative, so that they sing equally well under any and all conditions. He knows military regulations and how to use them to advantage.

Singing on Hike

In most camps a certain drill hour is set apart for instruction and practice in "hike singing." The men learn the songs indoors, marking time with their feet, until the rhythmic motion and the melody have become inseparably united. The music director need not bear the full responsibility of this work, for he is soon able to select some noncommissioned officers and men from the ranks to assist him, and these are the men upon whom he must depend for the starting of songs on the march. There is a regular formula for this interesting proceeding. The leader calls out the name of a song, gives the key (with the help of his ever-ready pitch pipe) and sings a few bars of the music in strict time. Then, after a stentorian "Ready," he counts out an introductory measure, making sure that the main beat is on the left foot of the marchers, and with the word "Sing" the entire company jumps unanimously into the tune.

Only the choruses of the popular songs are used for "hiking," but there are several medleys combining tunes in the same key, part sung, part whistled, part shouted, and definitely timed to carry the men over just so much ground with the least possible fatigue. Often a song leader is told to "Go out to So-and-so and bring in the hikers with some songs. We want them to forget that last mile and come into camp in good spirits." And invariably the music does the trick.

Leaders in Demand

The Y. M. C. A. song leader is in demand far beyond the limits of the military and industrial fields. Whenever he is available his services are sought by civilian communities, by churches, by organizers of patriotic demonstrations, by any one, in short, who has gathered a crowd together and wants it kept in a mood of bubbling sociability. During the past summer the Sunday steamers of the Hudson River Day Line always carried a Y. M. C. A. music director, who led three "sings" in the course of the day, one on the way up the river, one on Bear Mountain, and one on the way back. Thou-

"Women of the Homeland"

(God Bless You, Every One!)

A Melody Ballad

By Bernard Hamblen

Sung by

Mme. Schumann-Heink
Mme. Namara

Published in all the keys by
LEO FEIST, Inc., New York

"Sing Me Love's Lullaby"

A Melody Ballad

By Theodore Morse

Sung by

Mme. Frances Alda

Published in all the keys by
LEO FEIST, Inc., New York

"The Voice of Love"

A Melody Ballad

By Ella Della

Sung by

Anna Fitziu
Andres de Seguro

Published in all the keys by
LEO FEIST, Inc., New York

Soon the men begin to march around the room in single file, "hiking" over the hardwood floor as seriously as though it were the "long way to Berlin." And they "get there" to the tunes of "The Last Long Mile," "Good Morning, Mr. Zip," "Long Boy," and other delectable inventions of our wartime composers.

Making Music Directors

This is not a Masonic meeting or a fraternity initiation. It is an everyday session of the Y. M. C. A. training school for music directors, conducted by Robert Lawrence. In a little over ten weeks' time this school has turned out over 200 fully equipped song leaders, and this number has been many times multiplied by the branches conducted in various camps.

Through strenuous activity and constant application a candidate is able to complete the course of training within a week's time. When he graduates it is with a command of at least eighteen songs required by the Y. M. C. A. repertoire and used both at home and abroad as the basis for a real "singing army." He has acquired a systematized beat, fit to control even the largest crowds, and a fixed standard of interpretation which, with the rest of his technique, he can pass on to any number of assistants in the training camps or industrial plants. Most important of all, Robert Lawrence has taught him to "use that smile," and to apply every bit of his personal magnetism in practical fashion.

partment store took the full course and thereafter led his employees every day in singing. Recently a woman joined the class, and it is likely that others will take advantage of this opportunity to add to their versatility in war service.

It has become increasingly evident that even the best of musicians derive definite benefit from the Lawrence system of instruction, while a surprisingly large number of men quite inexperienced in music have thereby developed into song leaders of the most efficient type.

After passing through the ordeal of facing a critical group of candidates, with a still more critical director ready to pounce upon any error, the conducting of thousands becomes a comparatively easy matter. There are other embarrassing moments for the embryo song leader, as for instance, when he is stood up in front of a white screen with a megaphone in his hand and told to "smile but not grin," or made to go through the motions of an entire song, "with plenty of pep," but without a sound from his voice weary audience. Yet if he is made of the right stuff the candidate comes through such difficulties with flying colors, his confidence and adaptability increasing day by day until he has proved himself a fully qualified director, and is ready to try it on a real crowd.

"Joining in the Chorus"

When some people speak of song leading, they have in mind the sort of thing that a vaudeville entertainer will occasionally try in an effort to "boost" a particular song into popular favor. A few stage stars, of the Blanche Ring and Nora Bayes type, have been able with fair consistency to make their audiences "join in the chorus," but in general, when an entertainer has held out beseeching hands and said, "Now everybody sing," the results have been far from inspiring.

There is nothing haphazard about the new school of military and industrial song leading as organized by the Y. M. C. A. Every music director has a definite program to follow out, and while he may apply his individuality in a number of ways, this fixed program must remain the basis of all his work.

He has a fundamental repertoire of songs whose value and effectiveness have been proved by practical experience, not merely vouched for by an interested composer or publisher. He has a standardized beat which all the military men have come to recognize as

sands of New York school children attended the weekly song concerts conducted by Robert Lawrence on the campus of Columbia University. Marshall Bartholomew, secretary of the War Council's Music Committee, is now introducing communal singing in a number of industries, particularly among outdoor workers, where the influence of music has never been felt.

To carry out this campaign for creating a singing nation the Y. M. C. A. needs 200 first class men at once, and from 500 to 1,000 can easily be used before the winter is over. Every Y. M. C. A. headquarters is at present a recruiting center for music directors, and there is every indication that America will in future be well provided with inspiring leaders for its singing army of workers and fighters.

Ornstein to Play Twice in Week at Aeolian Hall

Leo Ornstein will do the unusual and play two recitals at Aeolian Hall, New York, in one week. The first will take place Tuesday afternoon, November 12, and the second on Saturday afternoon, November 16. The program of the first recital will open with the Schumann "Kreisleriana" in its entirety, and will close with the Liszt "Mephisto Waltz," comprising besides these two great works, a group of Chopin, some Liszt, Ravel, Debussy and the two great Bach-Busoni chorales, "Awake the Voice Commands" and "Rejoice, Beloved Christians!" The second program will open with the Beethoven sonata, op. 57, and close with the Verdi-Liszt "Rigoletto" fantasia, comprising besides a group of Schubert and Schumann, a group of the moderns, including Cyril Scott, Ravel, Rachmaninoff, Scriabin and Albeniz. The only Ornstein composition on these two programs will be his recently written prelude.

McCormack Relatives Drowned on Leinster

News came last week to John McCormack by cable that his wife's brother and sister-in-law, Mr. and Mrs. Thomas J. Foley, of Dublin, were among the one hundred persons who lost their lives in the torpedoing of the Irish mail steamship Leinster recently. The couple left ten children, whom Mr. and Mrs. McCormack will adopt and care for until they grow up, "and longer, if that is possible," added the tenor in his message abroad.

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ALICE GENTLE TAKEN UNAWARES

Metropolitan Artist Found in the Midst of Household Cares Admits Her Failure in One Role, That of Charming a Maid to Remain

Alice Gentle was just settling herself for the winter at the Woodward, on West Fifty-fifth street, when a MUSICAL COURIER representative took her "unawares."

"If you don't mind a house upside down," Miss Gentle said good-naturedly, "you are certainly welcome. We just came in last week from Port Washington, and I am without a maid—hence the confusion!"

"But I don't see any at all," the writer protested, at the same time noting that Miss Gentle wore her usual jolly expression and didn't have that "tired look" of most weary housekeepers.

"To be frank, you force me to tell you that I did have a substitute maid—my regular one is ill—but she got homesick and left me only yesterday. She had been with me all summer, and was, by the way, a native of Port Washington. When I arrived in town and found my own maid couldn't come right away, I phoned Ellen and she said she'd arrive on the morning train. Being that it was her first trip to the bright-light city, I went down to meet her. Well, when I saw her coming"—she stopped short with a significant wave of her hand—"I wanted to run. Her get-up! Picture a little, squatty country bumpkin with a big, black Tam over one eye, in a bigger black and white checked coat—that would have covered two of her size in a rainstorm—carrying a yellow papier maché bag which bulged threateningly—and you have a mental picture of Ellen. Except that she chewed gum and her eyes roved about excitedly.

"Well, after I had gulped a 'Glad you came Ellen,' I bundled her into a taxi and climbed in hurriedly after her. To make a long story short, four days was too much of a time away from her friends and she told me the other morning that she meant to go.

"Wait till my girl comes back," I pleaded.

"Nope," she retorted, "me for home tomorrow!"

"Stay the week out at least," I begged, thinking of the consequences.

"Nix!" and a scowl finished the argument, although she

characteristic of the excellent selection of songs the young soprano always makes. Her program included "Yesterday and Today" (Spross), "Smiling Through" (Penn), "The Americans Come" (Foster), "Come Unto Me" from the "Messiah" (Handel), "L'Heure Exquise" and "Si Mes Vers Avient des Ailes" (Hahn), "Life's Paradise" (Brown) and "The Magic of Your Eyes" (Penn).

On October 10 Miss Knight sang at the first Hungarian meeting of the season held by the War Camp Community Service, accompanied by Mrs. Uhlund.

October 14 the singer appeared as soloist at the Ohio Club's meeting at the Waldorf-Astoria.

Dora Gibson Features "To Victory"

"To Victory" (Henry Hadley) was the song selected from the long list of patriotic songs and featured during last week's Liberty Loan drive by Dora Gibson of the Chicago Opera Association. On Monday at 12:30 Miss Gibson sang "To Victory" at the Sub-Treasury, and on Wednesday at 3:30 at the Public Library. Both times the song was received with wild applause and cheers. On Friday evening Miss Gibson, accompanied by perhaps twenty soldiers and an equal number of sailors, sang it at the Park Theatre during intermission and previous to Mr. Hadley's "Bianca," which had its premiere at that time. The audience instantly recognized the admirable spirit and swing of the song, which was splendidly conducted by Edwin Franko Goldman, and enjoyed Miss Gibson's fine rendering of it and broke into vociferous applause. Upon two other occasions that same day the singer rendered it, with equal success, and as a result many thousands of dollars have been collected by the Government through Miss Gibson and "To Victory."

The Hageman Studio Reopens

Richard Hageman has reopened his New York studio at 304 West Seventy-first street. Owing to his time being entirely occupied with the Society of American Singers, for which organization he acts in the capacity of chief musical director, Mr. Hageman was obliged to postpone the opening from October 1 to October 15. However, considering the splendid success attained by the society, Mr. Hageman realizes his untiring efforts have been worth while. He often worked at rehearsals from 9 in the morning until 1 or 2 the following morning.

NAMARA'S INDIVIDUALITY?

"What is it that makes Namara so different from other singers?" asked a fluffy haired student after the singer's concert at Aeolian Hall a week ago Sunday.

"It's hard to say just what," replied her companion, an older, more serious girl of perhaps thirty. "Maybe Madame would know!"

"Know what, Elsie?" The speaker was a French woman, well known among the musical circles as a musician and teacher of the first rank and a singer of reputation in her day some twenty years ago.

"We were discussing Namara. What is it that makes her so different from most singers? Do you know? You knew her in Paris, didn't you?"

"Very well, my dears, and I too have watched with pleasure her career unfold. As a young artist in France and Italy, Marguerite Namara aroused much comment with her beautiful voice, but there was in it that something—a natural vibrato—that caught and held one. Don't mistake me, girls! Not a tremolo, so often apparent in singers. Hers is a slight vibration that has to grow on the audience before it realizes the naturalness of it. Its appealing and pathetic qualities, in addition, are most apparent, but—we are getting away from the question. The something that makes Namara different from other singers is this—she is herself. She is natural and a sincere artist. She makes others enjoy her art because she enjoys it herself. If she does little things at her recital that are out of the ordinary, she does not do it to be different or create comment but simply because she is a woman of impulse."

And the speaker was correct in what she said. Namara is on the concert stage—not a studied, "up-stagy" person, who sings because she understands technic and looks attractive, but a sensitive creature, who has a special talent for conducting the various moods of the songs to her audience in a charming manner. She has learned the secret of success! Taking her hearers to her heart and holding them there. A particular incident of that which might be cited was the Globe concert of several weeks ago, where the singer created a veritable sensation. The people at the end of the concert crowded about the stage, one trying to outdo the other in calls for favorite songs as

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Sung by

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did drop a few tears in parting, muttering something about I ought to live in Port Washington all the time.

"Speaking of the place, reminds me—did you have a pleasant summer?"

"Great!" was the enthusiastic response. "A summer of just rest and storing up energy for this season. You know my disappointment of not creating the rôle of Cadman's 'Shanewis' at the Metropolitan last season because of illness sort of knocked me out—as they say in plain English. It was discouraging after I had studied the rôle and at the eleventh hour had to give up. But now—I feel like a regular person again!" Here she laughed. To appreciate Alice Gentle's humor and vivacity, one has to know and see her. Mere words are inadequate.

"What are your plans at the Metropolitan? Or is it too early for that?"

"A bit, perhaps, but they have decided that my debut shall be in 'Forza del Destino' and I shall have a part in one of the new Puccini operas. And it's very interesting, too! That of a ragpicker. Peculiarly, the music allotted to my rôle is not at all like Puccini, although that of the other characters is typically so!"

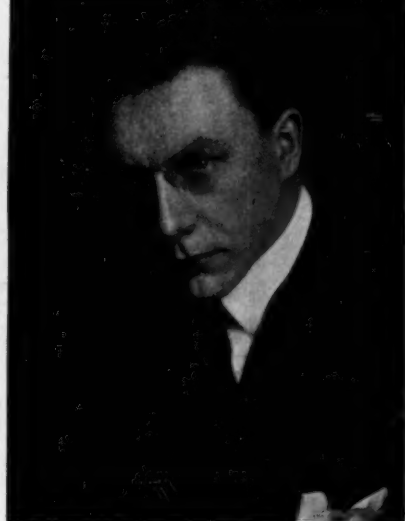
"Speaking of my debut reminds me that there is a very difficult drum solo in 'Forza del Destino' which I practised some during the summer. It is difficult because the rhythm of the drum part is in direct contrast to the voice part. Talk about patting your chest and rubbing your head at the same time! It doesn't begin to come up to the handicaps of the other," she laughed. "And there is another funny place in the opera, where I am called upon to sing 'Ping, Pang Poo.' Now, perhaps you won't think there is anything funny about it, but I do, and when I sing it, I invariably make a face that corresponds, so draw your conclusions!"

"How is your concert season. Are the prospects good?"

"After the opera season, yes. I have allowed my managers, Haensel & Jones, to contract for only a limited number before the season opens, so that so far the epidemic has not affected me any. Lucky? I guess one might be safe in calling it just that!"

Marjorie Knight's Selection of Songs

The program rendered at a concert at the Gustavus Adolphus Church on October 5, by Marjorie Knight, is



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RICHARD HAGEMAN.

encores. And Namara was there in interest and sang herself hoarse to them—until the lights had to be turned out to disperse the embryo of a second concert.

When the singer reached her car, there was the same group of admirers, several of whom had previously questioned the chauffeur about whether she were as sweet and thoughtful in every day life and he truthfully replied that she was. And they had their convictions verified as a result. The very fact that the Globe audience was not a paid one and one whose appreciation of art, therefore, was not any the less valuable for that reason, made Namara's graciousness to them all the more genuine! For that is what she and her art are in every sense of the word.

Alfred Kastner Has Returned

Alfred Kastner, harpist, his wife and their daughter spent the summer at Northport, Long Island, where Mr. Kastner gave numerous concerts during his vacation. As a climax of these various recitals and patriotic concerts, the harpist gave a concert on September 17, under the auspices of the Community Association. Upon this occasion, Mr. Kastner's numbers were the largo (Handel) for violin, organ and harp; "Les Adieux" (Godefrid), harp solo; "Panis Angelicus" (Franck), soprano, violin, organ and harp; impromptu caprice (Pierne), harp solo; "Ave Maria" (Schubert), violin and harp; berceuse from "Jocelyn" (Godard), soprano, violin and harp.

During the summer Mr. Kastner had a number of pupils, and much valuable work was accomplished.

English Opera for Detroit?

There is a rumor current in Detroit that Paul Eisler, who went there recently to assist in staging "Pagliacci" for the Central Concert Company, may remain in that city to organize a permanent opera company, with local talent, for the purpose of giving productions in English.

Cavalieri in New Film

At the Rivoli Theatre, New York, a new moving picture is being shown, called "A Woman of Impulse," with Lina Cavalieri in the title role. It depicts episodes in the life of an operatic prima donna.

SIMPLICITY THE KEYNOTE OF GOOD VOICE TRAINING

Mme. Devine Ascribes Present Complexities and Confusion in the Mind
of the Student to the Tendency of the Times

One day last week Lena Doria Devine received a representative of the *MUSICAL COURIER* at her attractive studios in the Metropolitan Opera House Building, and gave a few salient points in regard to her manner of voice training.

Mme. Devine, as is well remembered, was not only a pupil of the great Lamperti, the elder, but as a very young girl was a member of the Lamperti household and received the benefit not only of her own lessons, but also had the opportunity of hearing other lessons and coming into direct contact with the work of the great master. This experience was unique.

Mme. Devine claims, therefore, that she speaks with some authority as to the things Lamperti stood for. First of all he stood for purity of tone and for never sacrificing quality for quantity. He also stood for never exacting of the vocal organ more than it can do with ease. This in a way was the Lamperti creed.

As a teacher herself Mme. Devine has pupils who show undeniably that she can develop a voice along these lines. Notably among these is Louise Stallings, now of the "Boston Opera Singers Company," who is appearing and delighting chautauqua audiences all over the country.

The writer knows of an incident where Miss Stallings recently wrote to a friend, and she may be quoted as having said, in part: "If anyone had told me last fall that I could give a program every night and a prelude every afternoon, and still be in good voice, I would not have believed them. But here I am doing it and I am in good shape. There's where Madam's work shows up. My voice never fails to respond. I am pretty lucky to have had such an excellent teacher and I know of no other teacher who is her equal in placing the voice and coaching."

When the writer mentioned this tribute to Mme. Devine, the splendid teacher and woman passed it by with merely a few casual comments, and continued:

"However exquisite the voice may be and however talented its possessor, the study of the kind that Lamperti stood for is necessary to make the vocal instrument responsible, accurate and smooth like a well oiled piece of machinery. It would be impossible to say too much on that point, or to remind the pupil too often of the fact that time spent in the technical study of the voice is time gained in the end. In every art there are certain difficulties to be mastered before meritorious work can be accomplished. To the practical carrying out of this idea—that all technical difficulties should be completely mastered before attempting interpretation—I deem the study of the Italian arias a most useful expedient. They contain all the technical difficulties to be met with in any piece of music, and the Italian language on account of its abundance of pure vowels is conducive to the development of pure tone. Whoever masters them will have the power range and flexibility necessary to sing anything that has ever been written.

"I heartily endorse the opinion that musical decoration in the form of cadenzas or passages of agility adds much to the meaning of the music in which it is judiciously introduced and it is as reasonable and as consonant with the canons of art as architectural decoration.

"I can assure the perplexed student that the whole subject of correct voice culture is a much simpler process than he would be led to believe by what he may hear or read on that subject. To begin with, the term voice placing is misleading, and it might be well to strike it out from our general use. In the final analysis voice "placing" is not so much a placing or locating of tone as it is a development of breath controlling power and of the fine adjustments of the vocal instrument. While the whole subject is much simpler than modern theories would make it seem, the application of the principles calls for exceptional talent on the part of the teacher and perseverance on the part of the pupil. I might say one of the most difficult things a teacher has to encounter is the attitude of the student, and not so much, perhaps, of the student herself as of those behind her, goading her on to a hurried state of mind. She may understand that development is a slow process, but her friends will not understand it. She may be made to realize that there is an actual growth of muscles necessary and this does not come in a week, in a month, or in a year, and any teacher who promises the results which are present in pure singing without the physical development either does not understand the voice, or, understanding it, does not want the pupil to understand.

"To find a good teacher is often a difficult task because great reputations are not always founded on great merit. There is no other art or profession in which, as in teaching singing, it is at times possible to obtain fame simply through a chain of fortunate circumstances. Let a teacher have the good fortune to get hold of a student possessing

phenomenal gifts and with the exquisite instrument of a Melba or a Galli-Curci and his or her reputation is made. This teacher with this undeserved greatness thrust upon him is henceforth eagerly sought out by multitudes of would-be singers. The teacher is now in a position to pick and choose the best talent from far and near and to keep placing before the public, from time to time, artists who succeed by virtue of their native talent. Yes, often in spite of poor instruction. The fact that this same teacher is really incapable or does not take the pains to make the most of less gifted material is not taken into account.

"This phase of the subject of choosing a teacher is a very serious one for a student to consider and one that has not been called to his attention very often. Results alone should be the criterion of a teacher's standing. The fact that a teacher has been more or less of a singer in his or her day, or the fact that he can talk or write



LENA DORIA DEVINE,
New York Vocal Teacher.

logically and lucidly on the subject of singing is all of no consequence whatever. The art of teaching singing requires endowments distinct and apart from that of the singer or a scribe.

"Teaching singing is an art in itself, as great as the art of singing. There are even more great singers than there are great teachers, and the latter are compelled to do the harder work of the two, as in addition to understanding the voice and its emission, its possibilities and the dangers which beset it, the way in which results are achieved by the greatest teachers, are by means of keen perception of tone, musicianship and the capacity for hard, conscientious work, an alert ear, an ever watchful eye, a never relaxing exactitude and the infinite patience of creative genius."

In conclusion it is sufficient for the writer to add that the clarity that characterized Mme. Devine's explanations on the subject was undoubtedly a reflection of her own intellect and power of making others see the "whys and wherefores" of the principles of the famous old Lamperti method of singing.



CONSTANCE BALFOUR.

The well known dramatic soprano, who has been singing for the Liberty Loan drive, and has everywhere received a rousing welcome. Tuesday afternoon, October 15, she sang at the Liberty Loan rally of the Women's Clubs Committee at the Hotel Plaza, New York. Thursday she was heard twice; in the afternoon on the steps of the Sub-Treasury, and in the evening for the Finnish Division of the Liberty Loan, at Aeolian Hall.

MUSIC FOR ITS OWN SAKE

By Albert von Doenhoff

When an artist draws the first line on a canvas, no one doubts that he has visually imagined the complete likeness of the picture he intends to draw. The first line is drawn with a sense of its proportionate relationship to the rest of the picture. The musician should have in mind the same vivid picture of the work as a whole when he sounds the first note of it. This feeling for the meaning, which is an unconscious expression of the relationship of note and phrase to the whole, is unconsciously present in the play of the talented, even very young children. Should these children be made to see things from the mathematical viewpoint of some of our painstaking pedagogues, it would result in the loss of their natural powers of fluent musical expression. The great danger is that in focusing the pupil's attention upon mechanical details we cause him to lose conception of the composition as a whole. Example must accompany analysis in order to stimulate the necessary inspiration to perform, and it must be an example which communicates a sincere pleasure in pure musical expression.

Few study because they really have a feeling for the beautiful so strong in them that it results in unbounded desire to express itself and to seek to communicate itself to others. Passing over that large class of musical moths fluttering around the flame of glory who expect at an early date to play to capacity audiences in Carnegie Hall, I turn to those who have a vague notion of the task before them—the conscientious plodders who methodically and laboriously follow up the tenets of "the only right method" and uncomplainingly go through the grind, happy if the dull routine of their work remains undisturbed. Joseffy once said to one of those sallow cheeked, martyr like workers, in his laconic way, "My dear, being a good Christian and playing the piano are two different things." How many students take pleasure in reading through some of the less popular, but none the less delightful, compositions of the masters? They feel they dare not give up the time to enjoy some of these gems, for fear that in the mad race for technical supremacy they will be outstripped by their nearest rivals. We need more breadth in our musical culture. Can one name Chopin or Liszt without feeling awe and wonder at the great love and fervor which inspired these men? How woefully like mere tradesmen it makes us feel! Most of the systems of study seem to be manufacturing plants for the wholesale production of teachers who have a lip acquaintance with the most advanced ideas and principles, but whose souls are barren of sympathy for the true spirit of their art.

This tradesmanlike attitude naturally reacts on the pupils, with the result that comparatively few are educated to sympathetically study the music of the greatest masters, or to even listen intelligently to music when performed at concerts. One needs but listen to the various comments of the average audience to be convinced. This important part of musical education, the attendance at concerts, would be more fruitful of results if the student would lay aside his envious, hairsplitting critical attitude and leave his nature free to enjoy the beautiful in the compositions presented, without concerning himself too much with the personality of the performer.



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Pittsburgh Artists Trio to Play Foerster Work

The Pittsburgh Artists Trio, Blanche Sanders Walker, piano; Ruth Bowen Gibson, violin, and Myrtle June McAteer, cello, which enjoyed so favorable a reception at Lockport, N. Y., recently will play the serenade trio before the Pennsylvania Federation of Women's Clubs and the Tuesday Musical Club of Pittsburgh next month. Adolph N. Foerster, the composer, announces that the trio will present the entire trio and not just two movements as at Lockport.

Mozart Society Announces Calendar

Following is the calendar for the 1918-1919 season of the New York Mozart Society, Mrs. Noble McConnell, president. The musicales and concerts are to be held in the usual place, Hotel Astor, N. Y. Musicales—Saturday afternoons, November 2, December 7; January 4, 1919; February 1; March 1, and April 5, 1919. The concerts—Tuesday evenings, December 17, February 18, April 22. The annual White and Gold breakfast is to take place Saturday, May 3, 1919.

Lavinia Darvé Makes a Hit

Daniel Mayer, the New York manager, was recently called upon by the Liberty Loan Committee of Rochester, N. Y., to furnish an artist on short notice, and sent the young American soprano, Lavinia Darvé. That Miss Darvé

**LAVINIA DARVE,**

The young American soprano who scored such a hit with a Liberty Loan audience of over 5,000 at Rochester, N. Y., last week that the committee immediately called her back for the following week, promising her an audience double that size.

scored an instantaneous and striking success may be judged from the letter which Raymond Fagan, chairman of the musical division of the Rochester committee, sent to Mr. Mayer:

It is my pleasure to express to you the deep appreciation we feel for the unusual talented singer you sent us for last night. Miss Darvé was fortunate in having one of Rochester's best audiences brought out by the fact that Jacob Schurman, president of Cornell University, was to be speaker. I can easily say that she was compared favorably with the best singers we have had in Rochester. It was unfortunate that we did not know until Thursday night who was coming or how good the artist was. We hope to have her back here again next week, and can assure you that we will give her the publicity she deserves. An audience of over 5,000 people gave her one of the warmest greetings an artist could wish for.

Yours very truly,

(Signed) RAYMOND FAGAN.

The Futile Pen

In his new book, "Plays, Acting and Music," Arthur Symonds, the English writer, has some very sensible things to say about "Writing About Music." Here is an extract, to every word of which we all may heartily subscribe:

"The reason why music is so much more difficult to write about than any other art is because music is the one absolutely disembodied art, when it is heard, and no more than a proposition in Euclid, when it is written. It is wholly useless, to the student no less than to the general reader, to write about music in the style of the programs which we buy at concerts. Repeated by flute and oboe, with accompaniment for clarinet (in triplets) and strings "pizzicato," and then worked up by the full orchestra, this melody is eventually allotted to the cellos, its accompaniment now taking the form of chromatic passages, and so forth. Not less useless is it to write a rhapsody which has nothing to do with the notes, and to present this as an interpretation of what the notes have said in an unknown language. Yet what method is there besides these two methods? None, indeed, that can ever be wholly satisfactory; at best no more than a compromise. In writing about painting you have the subject of the picture, and you have the color, handling, and the like, which can be expressed hardly less precisely in words. But music has no subject, outside of itself; no meaning, outside its meaning as music; and, to understand anything of what is meant by technique a certain definite technical knowledge is necessary in the reader. What subterfuges are required in order to give the vaguest suggestion of what a piece of music is like, and how little has been said, after all, beyond generalizations, which would apply equally to

half a dozen different pieces! The composer himself, if you ask him, will tell you that you may be quite correct in what you say, but that he has no opinion in the matter.

"Music has indeed a language, but it is a language in which birds and other angels may talk, but out of which we cannot translate their meaning."

Plans of the Mundell Choral Club

The three "Mundell mornings" will be held in the Grand Ballroom of the Hotel Bossert on November 15, January 31 and March 7. It is the ambition of the musical director, M. Louise Mundell, to make these programs equal in attractiveness to the evening concerts. The choral club of fifty trained singers will, as usual, be led by the musical director and founder of the club. The prosperous season of last year was largely due to Miss Mundell's untiring efforts.

The two evening concerts will be held on December 3 and April 1. There will be an "hour of music" the last two Wednesdays in November and the first two in December, proceeds of which will go toward the Mundell war service work.

SCHUMANN-HEINK GETS \$35,000 FOR SINGING TWO SONGS

Famous Singer Personally Sells \$300,000 Worth of Liberty Bonds

Schumann-Heink arrived in New York from Chicago, where she had been convalescing after a severe attack of the gripe during the last days of the Liberty Loan, and with characteristic patriotism offered her services at once for the close of the drive. Realizing the great personal popularity of "Mother" Schumann-Heink, besides her drawing power as a singer, the Liberty Loan Committee immediately took advantage of this offer and enrolled her for the two most important places in the city—the Sub-Treasury Steps and the Little Theatre on the steps of the Public Library.

On Friday at the Sub-Treasury, where she shared the program with Governor Whitman of New York, Governor Edge of New Jersey, Ex-Ambassador Gerard and Rabbi Stephen Wise, Mme. Schumann-Heink thrilled the great crowd with her wonderful renditions of "The Star Spangled Banner" and "When the Boys Come Home." Out of the crowd at the close came just an ordinary little sailor with the request that Madame please come down to the Naval Reserve Auxiliary near South Ferry where the boys were having a Liberty Loan rally and give them just one song. "For the sailors, you bet I will," was her immediate response, and she hopped into her taxi and shortly after made her entrance into the midst of the most excited lot of boys imaginable. Such cheers as greeted her—well, as Madame said, "It is worth any sacrifice to sing to those boys."

On Saturday, the last day of the drive, Schumann-Heink started early and finished late, and the result was over \$200,000 worth of bonds credited to her personal sale for that day. At noon on the library steps, under the auspices of the Stage Women's War Relief, she again shared the program with Governor Whitman, and followed his stirring speech with her equally stirring singing of "The Star Spangled Banner" and "When the Boys Come Home." No sooner had she finished when a man stepped out of the crowd and offered to buy a \$10,000 bond for an encore of one of her songs. Quick as a flash, Schumann-Heink responded, and then came a flood of bond purchases for her autographed photos. The first one sold for a \$5,000 bond, the second for \$2,000 and so on. There was a steady stream of purchasers that kept Madame autographing photos for over an hour, and not one photo was given for less than a \$100 bond.

From the library steps, Schumann-Heink proceeded down Fifth avenue to the Union League Club, where she sang to an enormous crowd. On Saturday evening, despite all her activities of the day, Mme. Schumann-Heink promised to sing a song for the highest bond bid at the New Amsterdam Theatre, where "The Girl Behind the Gun" is playing. Accordingly, Jack Hazzard, who conducted similar ceremonies the night that President Wilson attended the performance during the previous week, made the announcement after the second act that the "Mother of the American Army," Mme. Schumann-Heink, would sing from her box to the person that made it most worth while by the purchase of bonds. Almost before he finished speaking \$10,000 was offered, but as Jack Hazzard remarked, that was no more than car fare to the Madame. When the bid reached \$25,000 Mme. Schumann-Heink sang "The Star Spangled Banner," and pandemonium reigned. After this inspiring start, bonds up to the amount of \$150,000 were purchased at this performance. Just as she finished a messenger arrived from the Cohan & Harris Theatre, where "Three Faces East" is playing,

**CHARLES FREDERICK CARLSON,**

The American composer whose concert music drama, "Enoch Arden," for four solo voices and chorus, will be sung this season by the Chicago Sunday Evening Club, Edgar Nelson, conductor and organist.

to ask Madame's assistance for their bond sale—then going on. In spite of the lateness of the hour and her tireless efforts all day, Mme. Schumann-Heink would not refuse, and off she rushed to this neighboring theatre to raise a few more thousands.

Hofmann's Changes in Dates

The epidemic prevented Josef Hofmann from appearing with the Boston Symphony Orchestra in Cambridge and Boston this past week, compelling the change of one of his dates to October 31, when he plays in Cambridge, and until March for the Boston appearance. His first New York appearance will be in Carnegie Hall on Saturday afternoon, November 23.

A Sharp Reply

Trem—Did you like my voice in "The Barber"?
Olo—No; it needs honing.

**MME. SCHUMANN-HEINK,**

Sewing on the flag which she presented to "her regiment," the Twenty-first Infantry, at San Diego, Cal. Mme. Schumann-Heink is honorary colonel of this regiment.

MURATORE ADMIRES THE AMERICAN SOLDIERS —TELLS OF HIS SUMMER IN EUROPE

Mr. Muratore received me very graciously in his suite of rooms at the St. Francis. It is impossible to describe the charm of his manner, or of any Frenchman, for that manner, for the French, as we all know, and as we are coming to realize more and more every day as the entente grows closer and closer, possess a certain something that has been misnamed politeness but is, in fact, a quality much more deep-lying, arising from the French generosity and nobility of character.

"I hope you had a pleasant trip," I said.

"No! For the trip across the country, no! The war has made many changes, even this far from the front. The accommodations on your splendid American railways are not what they were before the war. But, of course, one would not complain. It is a necessity."

"But your voyage over? That was agreeable? No submarines?"

"Delightful! It could not have been more pleasant. Ten days, owing to the zigzag course that is now taken as a precaution, but ten days of entire comfort and ease."

"What steamer did you come over on?"

"The Espagne, of the Compagnie Generale Transatlantique—the French Line—one of their largest boats. We sailed from Bordeaux the 16th of September and came straight through from New York so as to be here in time for the concert—and no submarines."

"Fortunately!"

"Oh! I don't know," said the great tenor, with a laugh. "It might be interesting to see them, at least."

"Now tell me, what did you do in France and Italy?"

"Ah! Not much. I was there such a short time."

"You sailed—?"

He thought a moment.

"Let me see. I sang in New York, in Madison Square, on July 14, the French national fete day, and sailed the 17th. Ah! There were rumors of submarines then! We got word of two of them by wireless. The captain ran for Gibraltar and from there we followed up the Spanish and French coast all the way to Bordeaux."

"And from there?"

"From there straight to Paris, where I had much personal business to attend to. You see, I had been in America almost two years and there was much to be done."

"You came to America immediately after leaving the service?"

"Not immediately, but soon after I served six months at the front, and was ill for more than six months. It was after that that I came to America. I have been retired from the army into the class known as 'reformé numero deux'."

"And from Paris?"

"From Paris I went to Monte Carlo."

"Monte Carlo?"

"Yes, to see my mother."

"Ah, I see. That reminds me of one thing that many people have been curious to know. Are you French or Italian by birth?"

"French."

"But your name?"

"Sounds Italian, but I was born in Marseilles, where my family has resided for generations—so long that they have become entirely French. That portion of southeast France is closely associated with other Mediterranean countries because of its ancient maritime importance. Greeks have settled there. It was an important Roman colony in the great days of the empire. Later on it was a Papal center. Even today there is a constant interchange of commerce and peoples between Italy, Sicily, Corsica and Marseilles. But I am entirely French, have carried French arms, and am now a delegate to America of the French High Commission, appointed by President Poincaré."

And his little shrug and the movement of his hands as if to say "How can one be more so?" would have told one that he was so, even if his words had not.

"And then I bought myself a country estate at Eze in the Cote d'Azur."

"So you are becoming a landed proprietor?"

"Oh! I already have a place in Neuilly-sur-Seine, a

suburb of Paris. And in Rome, which I visited after leaving Marseilles, I also bought some property, a place that had formerly belonged to the famous Garibaldi. My place in Neuilly I offered to the Red Cross for any use they wanted to put it to during the war."

"And you are definitely retired from the army?"

"Yes, except that I am acting for the French Government as a member of its commission to America. But I saw your American soldiers at the front, at Montdidier and Montigny, and in Paris, and the activities of you Americans everywhere over there."

"And our soldiers, how are they? How do they seem to you?"

The Splendid American Soldiers

"Splendid! I do not say that to you because you are an American. It is really a fact. They are splendid. I was



LUCIEN MURATORE.

asked several years ago when I was over here whether I thought the American would make a good soldier, and I said then that I was sure he would because he has in him the spirit of his forefathers, with their energy and courage, the courage and energy that it takes to break new soil in a new country. Of course they are in offices now, in business, in the cities, but the spirit of their fathers is still there and the emergency brings it out.

"And the French and Americans are so much alike! It is interesting to see them, these boys, going arm in arm through the streets, understanding each other thoroughly although they neither of them know a word of the other's language. They have the same splendid spirit, the same eternal good humor, which, alone, will win the war, for it is a humor that cannot be broken."

"The Americans! They go always too fast! They have to be held back at every turn. They seem unconscious of danger, unconscious of everything except that there is an enemy before them that must be conquered, single handed if necessary."

"And the work of those behind the line! Their genius for organization! Their ability to think in immense figures! It is all marvelous! I saw a city built near Bor-

deaux by these Americans, a city where no city was before, an American city in France. And it has everything, every convenience, every modernism."

"I'll Go On, Anyhow"

"This war makes strange developments and shows us a side of men we little realized. I was in Paris during the bombardment by the German long range guns. I was stopping at the Maurice on the Rue de Rivoli. I took a taxi one morning and had just started out when the bombardment started. One of their bombs lit a few hundred feet from where we were passing. The crash was tremendous and every window was broken in all the surrounding streets. And the taxi driver, who belongs to a class that one would certainly not expect to display great courage, just shrugged his shoulders and said, 'I'll go on, anyhow,' and he took us through without a moment's hesitation."

"That is the spirit that was shown by everybody. There was a peddler, I remember, or a hawker, perhaps you would call him. You do not have them in this country, I think. He sold all sorts of little novelties and knickknacks in the Galerie Lafayette. You know what these men are in Paris? Parasites, loafers, stool-pigeons, almost criminals, many of them. Certainly no one would accuse them of valor. And yet this man went to the front and won six decorations for bravery!"

"We owe you a great debt," I said, "for holding back the German barbarian for so long a time."

"Ah! But the debt we owe you! It was long, yes. And you came just in time. Not a moment too soon. If it had not been for you..."

"But it is not only for the duration of the war that we are to benefit. Now that we know each other better, we see what each has to gain from the other—France, the spirit of big enterprise, America, the thing that belong to art. We are coming to know each other's language in more senses than the mere spoken word."

"After the war I intend to do my utmost to encourage an exchange of young people, so that the young American shall come to France for a few years of education and the young Frenchman to America. Even now there are many Americans who will settle down in France after the war, and many of our French boys are inspired with the desire to see America. It is splendid."

"I, myself, am happy to be again in America. President Poincaré said to me before I left that I would be just in time for your Fourth Liberty Loan, and of course I am entirely at the service of America and the Americans."

Mr. Muratore sang at Lotta's Fountain, Friday noon, at a big Liberty Loan rally, the musical portion of which was arranged for by his Pacific Coast manager, Frank Healy, who is musical director of the Loan Drive in San Francisco. There was a tremendous ovation and a big sale of bonds.

F. P.

Casals Foresees Growth of Music Interest

"In America war has caused startling developments in numerous fields, not the least noteworthy of which is that of music," said Pablo Casals recently. "There are many other movements of far greater importance, but I think the progress made along musical lines is of truly far reaching significance. It is not merely an outgrowth of the war, for musical culture in America has been growing up slowly, almost imperceptibly, and the war has simply hastened it along. That this growth will no die out with the war, as is the case with so many other activities, seems to me practically assured."

"A thing that gives me great faith in its permanence is the step that has been taken recently by the Y. M. C. A. It is sending out song directors who will organize entertainments of every description, but chiefly musical. They will encourage the workers to sing at all times and seasons, while going to and from work, and at work, wherever it is possible. They will introduce mass singing as a feature of all meetings and entertainments. It seems to me that this lays the foundation for a great spread of musical culture; out of this mass or community singing splendid choruses will be evolved. If the men respond to it—and I understand that in a few places where it has already been tried it has met with surprising success—there is no reason why it should be limited to war industries. The fact that it increases the efficiency of the workers—which has also been proven—will make it valuable to employers in general. For there is no doubt as to its results. It creates a feeling of good fellowship and cheer. It inspires community spirit, that sense of the power in numbers which, in turn, engenders greater self respect. Increased efficiency and increased self respect go hand in hand, and it is toward those ends that philanthropists ever have plodded painfully."

"Their slogan is always 'Educate the Masses,' but they frequently overlook the intermediate steps that must be taken before the people are able and willing to be educated. It has always been a great puzzle to me that the value of community singing has not been more widely recognized and utilized in this field. Its possibilities are almost unlimited, and if the right men, men of enthusiasm, and who can inspire it in others, are put into the positions created by the Y. M. C. A., the possibilities ought soon to be on the road to realization."

American Singer Wedded in Paris

Elizabeth Wood, of Winchendon, Mass., was married in Paris on October 19 to Lieut. Col. N. W. Campanole, of General Pershing's staff, the wedding taking place at the Ritz-Carlton. Miss Wood, a graduate of the New England Conservatory, had been in France seven months as a Y. M. C. A. entertainer.

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NEW YORK CONCERT ANNOUNCEMENTS

Thursday, October 24

Nina Morgana. Song recital. Evening. Aeolian Hall.
Alfred Megerlin. Violin recital. Afternoon. Aeolian Hall.

Yvette Guilbert. Afternoon. Maxine Elliott's Theatre.

Friday, October 25

Maggie Teyte, George Copeland. Afternoon. Aeolian Hall.

Marvine Maazel. Piano recital. Evening. Aeolian Hall.

Saturday, October 26

Jascha Heifetz. Violin recital. Afternoon. Carnegie Hall.

Eugene Berton. Song recital. Afternoon. Aeolian Hall.

Louis Graveure. Song recital. Evening. Aeolian Hall.

Sunday, October 27

Guionar Novaes. Piano recital. Afternoon. Aeolian Hall.

Monday, October 28

Harry Anderton. Piano recital. Afternoon. Aeolian Hall.

Augusta Cottlow. Piano recital. Evening. Aeolian Hall.

Tuesday, October 29

Edna Thomas. Song recital. Afternoon. Aeolian Hall.
Maurice Dambois. Cello recital. Evening. Aeolian Hall.

Wednesday, October 30

Humanitarian Cult. Evening. Carnegie Hall.

Thursday, October 31

Elshuco Trio—Samuel Gardner (violin), Willem Wilke (cellist), Richard Epstein (pianist). Evening. Aeolian Hall.

New York Symphony Society (Walter Damrosch, conductor). Afternoon. Carnegie Hall.

Raymond Wilson. Piano recital. Afternoon. Aeolian Hall.

Friday, November 1

Allee Barbe. Song recital. Afternoon. Aeolian Hall.

Felix Garziglia. Piano recital. Evening. Aeolian Hall.

Saturday, November 2

Julia Claussen. Song recital. Afternoon. Aeolian Hall.

Mabel Garrison. Song recital. Evening. Carnegie Hall.

Tollefsen Trio. Evening. Aeolian Hall.

New York Mozart Society Musicale. Jean Cooper (contralto), Mayo Wadler (violinist), Muri Silber (pianist), Lester Bingley (baritone), soloists. Afternoon. Hotel Astor.

Sunday, November 3

New York Symphony Orchestra (Walter Damrosch, conductor). Afternoon. Aeolian Hall.

Monday, November 4

Edna de Lima. Song recital. Afternoon. Aeolian Hall.

Winifred Byrd. Piano recital. Evening. Aeolian Hall.

Tuesday, November 5

Florence Otis. Song recital. Afternoon. Aeolian Hall.

Humanitarian Cult. Evening. Carnegie Hall.

"Make Singing a Business Affair,"

Is the Advice of Mabel Garrison


"Singing, like etching or painting, would be more of an art if the artist would make it more of a cut and dried business affair."

This remark emanated from one whose versatile experiences as a successful concert and operatic singer gives her the right to know how to make singing understood and appreciated, Mabel Garrison, of the Metropolitan Opera House, who tells how to sketch a song:

"Nowadays people have gone mad on the subject of coaching and interpretation. In fact, one is not quite 'à la mode' if one is not studying under a coach with a foreign name and a beastly disposition. It really doesn't matter who the man is as long as he is the 'dernier cri' in popularity either socially or as the accompanist of a famous Mme. So-and-So. Thus the aspiring student spends a great deal of money trying to become a finished product when the elementary things have been neglected and he wastes money and energy which would be of the greatest value later on.

"Begin with the fundamental things. Like the painter who conceives the beautiful finished product but who must start with a perfectly material pencil and ruler, start with primary technicalities. Bear in mind the finished song as the artist sees or visualizes his model so as to have a goal toward which to work, but put aside any thought of coaching until each little material, mechanical step has been assimilated to the best of your ability.

"First get the meaning of the song from the poem. Learn what the composer wants your mental impression to be. In other words, block in your conception of the text as the artist does his picture, with a crayon. When you have done this, begin to give the verse form by analyzing the music. Paint in the notes and phrases, and learn the meaning of the crescendos and diminuendos demanded by the song, whether it be by the text or the music. The strict tempo, first drawn in with a heavy outline, can be eased up a little, just as the painter softens the first harsh application of color. Memorize phrases in detail musically, in the way of rubato, crescendo, diminuendo and so forth, according to the phrasing put there by the composer, never forgetting that he is the original creator, and, therefore, an excellent model. Great liberties can be taken later on when your emotions make you forget the printed material, but the fundamental rhythm must be observed thoroughly before this can be done. Then the painter begins to get a perspective; so can the singer reconcile the phrasing to the text. A very important thing is the absorption of the accompaniment of the song. Here the singer must realize that the accompaniment



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BIRMINGHAM, ALA., October 14, 1918.

Mr Paul Althouse,
Haensel & Jones,
Aeolian Building, 42nd Street,
NEW YORK, N. Y.


My Dear Mr Althouse:-

I want to let you know that your rendition of that wonderful song, "Americas Has Come", was an inspiration to all present at the dinner given to the French Foreign Legion at the Tutwiler Hotel on October 14th. It came at a particularly opportune time, while we were in the midst of our Fourth Liberty Loan drive, and I feel that it helped us in more ways than one.

I regret not having had the pleasure of meeting you personally and on your next visit to Birmingham I trust to have the opportunity of thanking you in person.

With very best wishes, I beg to remain,

Yours for the Fourth Liberty Loan,
Murray Brown
Chairman Jefferson County Fourth
Liberty Loan Committee.



MB:ABH

ALTHOUSE SINGS FOR FRENCH FOREIGN LEGION.

The above is a facsimile of the letter received by Paul Althouse, tenor of the Metropolitan Opera Company, from the chairman of the Jefferson County Fourth Liberty Loan Committee, Birmingham, Ala., after singing Fay Foster's "The Americans Come" (this is the correct title of the song) at the dinner given to the French Foreign Legion at the Tutwiler Hotel on October 14.

does not merely belong to the instrument that plays it, but also to the singer; in other words, he cannot grasp the song as a whole if nearly half of it is left out, and surely in a perfect song the accompaniment is at least fifty per cent. of the whole. Blend the two colors together so deftly that the listener forgets that there are two parts, and hears the singer and the accompanist as one. When you have mastered mechanical technicalities, grasp the atmosphere, feel it as a whole, and then the privilege is yours to interpret as you will."

Bonnet Will Tour Entire Country

Joseph Bonnet will tour Texas and the far South the early part of November, and while there will give a series of opening recitals in displaying new organs. Following this, he will travel north for his third Canadian tour, where several inaugural concerts have been arranged. Immediately afterward Bonnet goes to New England. Many colleges have engaged him previous to his appearance as soloist with the Boston Symphony Orchestra at Symphony Hall, December 13 and 14. The bookings for the Middle West in January and February are being made so rapidly that the time for this section will undoubtedly be extended. In Chicago, a recital in Kimball Hall will follow his engagement of two concerts as soloist with the Chicago Symphony Orchestra in Orchestra Hall. Bonnet will go to the Pacific Coast the latter part of February, where the bookings are already being arranged. He will return East for the spring festivals the last of April and in May. Bonnet's extraordinary playing and the fineness of his art are constantly becoming better known and appreciated in America, and at each appearance creates a veritable furore. He has done a noble work in maintaining the highest standard and ideals and in putting forward the best since coming to our shores. His playing has been acknowledged by both press and public as the most brilliant, expressive and artistic ever heard here.

The original effects which he has discovered in tone color form an important part of his artistic personality. The message he has to deliver is one that should be heard by every lover of organ music and those who desire the organ to maintain its true place and position in the art world.

Mees to Coach at Witherspoon Studios

Herbert Witherspoon has completed arrangements with Dr. Arthur Mees to coach pupils in oratorio. This will be a welcome and interesting piece of news to vocal students, as Dr. Mees is probably in a class by himself in this branch of the education of a singer. Dr. Mees is well known as one of the most learned musicians in America and is the conductor of the Worcester Festival and of musical clubs in Bridgeport and New Jersey. He will give a series of lectures, beginning October 30. Arrangements have also been completed with William J. Henderson, music critic of the New York Sun, to lecture to the pupils of the Witherspoon studios during February and March. In addition to these two gentlemen, Mr. Witherspoon will give a series of ten talks and musicales during the season.

Jacques Coini's class in acting is to commence the end of October, as also the class of George Wedge in sight reading and analysis. Vito Padula is now forming his classes in the study of the Italian language and Italian diction for singers. Sara Margel and Louise de Ginsheim are forming their classes in the study of the French language and French diction for singers.

The list of pupils is larger than ever, and the most successful season has started in the new studios at 44 West Eighty-sixth street, New York.

Freda Tolin Under Pollak Management

Announcement has been made by Julian Pollak, the New York concert manager, that Freda Tolin, the brilliant young pianist, will be under his management for the coming season. Miss Tolin will make her New York debut in Aeolian Hall late in January. She is also booked for several appearances in the regular concert courses given by Mr. Pollak in the smaller cities, and will give a joint recital with Klaira Dowsey, soprano, in McKeesport, Pa., November 22.

Teyte in "Butterfly"

Maggie Teyte in "Madame Butterfly" is the program for this evening (October 24) at the Park Theatre where the Society of American Singers are holding their interesting and successful performances.

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Weekly Review of the World's Music

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WHY YOUR COPY IS LATE

The fact that your copy of the Musical Courier for this week did not reach you until very late is due to exceptional conditions, over which the publishers could exercise no control. A general strike had been called throughout New York City by the pressmen's and feeders' unions, which prevented the paper from going to press at its usual time.

Every American musician is a soldier.

London Musical News has made a discovery. It says: "Caruso's second marriage took place on August 9."

Millions of money were added to the fourth Liberty Loan through the efforts of musicians and the power of music.

Spain is neutral—but the Teatro Liceo at Barcelona has decided to leave all Wagner operas out of its repertoire this season.

The MUSICAL COURIER learns that Cleofonte Campanini is planning for three war charity concerts on a huge scale to be given at the Metropolitan Opera House, during the New York season of the Chicago Opera Company.

So Erlanger is going to write an opera with a book founded on the story of Chevalier Faublas. Unless the libretto has been prepared from a very much expurgated edition of the story, more of the action will have to take place behind the scenes than in view of the audience.

Last week we received some press matter from an alleged patriotic society, which was in reality nothing but a boost for the personal and private work of the head of the society. That sort of thing goes promptly into the waste basket. The trouble is, that it also makes us doubt the honesty of the movement which is headed by the gentleman in question.

Toward the financing of the present co-operative season of opera which is being held at La Scala, the box holders agreed to contribute 100,000 lire, approximately \$20,000, desiring to pay it in six installments and demanding the right to accept or reject the repertoire presented by the management. The Milan municipal council, however, administered a stinging rebuke to them, by directing them to pay the total amount in advance and forbidding them

any voice in the choice of repertoire. Bernardo Pilone, of Lecco, a patron of music, personally contributed 50,000 lire toward the expenses of the season and another patron, Pietro Preda, gave 10,000 lire.

In the bright lexicon of the Puccini-Ricordi combination, there is no such word as failure. Puccini's light opera, "La Rondine," which was a success nowhere, is being "tinkered over" by the composer. The last act will be changed and it will be tried on the public once more.

An American music critic who does something musical is the eighth wonder of the world. Eric Delamarter, the Chicago music critic, not only has been made conductor of the symphony orchestra there, but also has composed the music for the forthcoming dramatic production of Maeterlinck's "The Betrothal."

Word comes from Italy that Mascagni has completed his operetta, "Si" and that Leoncavallo has two operas under way, one, designed for France, laid in Venice in the seventh century, the other, to be produced in Italy, a "dramma passionale." One can only hope that Mascagni's operetta will not be as bad as Leoncavallo's operettas and that Leoncavallo's operas will not be as bad as Mascagni's operettas.

A welcome revival of "Robin Hood" will be one of the features of the present season of the Society of American Singers. The management of the society, by the way, has been approached in regard to giving seasons in four different places after the New York engagement is ended—Brooklyn, Boston, Pittsburgh and Philadelphia. This shows how much genuine interest is taken in operatic when it is well presented by a cast of good American singers.

That patriotic and high minded artist, John McCormack, has put himself on record in regard to the recent sinking of the Irish passenger boat, the Leinster, by a German submarine. McCormack cabled at once to the Freeman's Journal, of Dublin, to convey his sympathy to the relatives of the victims "sacrificed to Germany's brutality," and he added: "It has brought home to all true Irishmen that this is a holy war to save the world from slavery."

Ossip Gabrilowitsch has hit upon an excellent solution of the troublesome "no encore" rule for his Detroit Symphony Orchestra concerts. The balance of his programs will not be disturbed by allowing the artist to take an encore after his announced number, but if the audience has indicated its desire to hear the artist again (and judging by Mr. Gabrilowitsch's list of artists, that will be the invariable rule), an extra number will be permitted after the regular program has been completed.

Those artists who went to South America this summer are having a hard time getting back to the United States. Rosa Raisa is losing a lot of good concert engagements which Manager Daiber had booked for her this month, though she will be here in time for the Chicago opera opening, November 18. The same is true of Maria Barrientos, who is taking the extraordinary course of returning to the United States from the west coast of South America via Spain. She is expected, however, for the Metropolitan opera opening. Charles Hackett, the new Metropolitan tenor, is on his way up from Buenos Aires on a neutral freighter and should arrive within the next few days.

The successful première of Hadley's "Bianca" at the Park Theatre, demonstrated anew that we have among our native American composers men who master the technic of operatic writing and are able to pen melodies and devise orchestration of a kind to charm the ear and stimulate the fancy. Whether or not "Bianca" is a great or an enduring work is beside the question. It is a delightful opus, and that is very much the question. Hadley is industrious and ambitious, but also he is gifted, and this combination of qualities is sure to lead him on to higher achievements. His future is a matter to which those concerned with the vindication and advancement of American music may look forward with extreme confidence. And every time an American opera is produced which shows form, invention, and musical power it is a potent answer to those condescending persons who keep on trying to point out that the composers of this country are

good fellows and do very nice work, but are completely lacking in the bent and skill for the fashioning of acceptable scores in operatic form.

On the Public Library steps last Saturday noon, Governor Whitman delivered a stirring address and Mme. Schumann-Heink delivered a stirring rendering of "America," and the Liberty Loan subscriptions taken up immediately after resulted in a magnificent total that helped New York to achieve the stupendous quota it produced toward the great patriotic fund.

It was a courageous as well as a progressive thing for the Central Concert Company of Detroit to do when it opened its course in that city this season with a "Pagliacci" performance, engaged Muzio, Amato, and Caruso to sing and Polacco to conduct, and trained local singers to undertake the chorus parts. The enterprise proved to be successful in every way, and reflected great credit on W. H. B. Burnett, who conceived and brought it about. He has hit on many original ideas in the field of concert management and after this "Pagliacci" event he may be expected to do numerous other surprising things in the conduct of the C. C. C. attractions. Detroit is very much on the musical map these days, what with its two big concert series (the other one is arranged by James DeVoe) and its symphony orchestra conducted by Gabrilowitsch.

On another page will be found an article by Josef Hofmann, specially written for the MUSICAL COURIER. It contains words well worth pondering, words of praise and encouragement for the contemporary creative output in American music. Also words of serious reminder to the American public, that in these days of intense nationalism, the hearts of his fellow countrymen should beat in harmony with that of the American composer, so that an American native art may be born at a time when American ideals, aspirations, and patriotism are most deeply and passionately stirred. It is noteworthy that Josef Hofmann, born in that part of Poland which is under Austrian oppression, should feel a deep sympathy and love for this free republic and its efforts to express its soul in music. It is not only noteworthy, but also natural, for at the age of ten, in 1887, young Hofmann was being feted in America as a sensational piano prodigy, and since that time has toured this country repeatedly, and always found an ever growing following and an ever deepening admiration for his earnest musicianship, his elevated pianism, and his rare powers as an interpreter. He also is a man of keen intellect and a penetrative student of culture in all its forms. It is, therefore, doubly reassuring to Americans to be told by so eminent a musician and so eminent a mind, that our native musical art already has a worthy foundation on which an impressive structure is sure to be built provided our public and composers "get together," spiritually, fraternally, materially.

The ancient idea, prevalent on the American Atlantic seacoast, that all music is centered in New York, Boston, Chicago, and Philadelphia, has been shattered long ago, but now comes another painful piece of information for those Easterners who always have believed that all great musicians resident in America must live in one of the cities aforementioned in order to be artistically happy and financially successful. The tidings are here that Leopold Godowsky and his family have decided to make their permanent home in California, where they now are. This is surprising news for the East and it is great news for California and the West. No doubt Godowsky's decision was influenced to some extent by the sensationally successful master piano classes which he conducted last summer at Los Angeles, San Francisco, and Portland, students flocking to the celebrated pianist pedagogue from all parts of the country. In his case it has been proved again that it does not affect an artist's fame or standing to live away from the central or well beaten musical localities. Pupils and concert engagements will seek Godowsky in California or anywhere else. What his presence will mean esthetically to that State and to all the Pacific West and Northwest territory is almost incalculable, for Godowsky is not only a master pianist but also an educator, a thinker, a progressive culturist, all of the highest rank. A new era looms up for California as Godowsky's decision to live there is almost certain to attract around him a colony of other eastern musicians of note who needed only such a strong example to break the bonds that kept them shackled to the overcrowded eastern tonal communities.

VARIATIONS

By the Editor-in-Chief

The Ripe Art of Bauer

A fine breadth and rich mellowness inform the emotional side of Harold Bauer's pianism, in addition to the expressive technic and musical intellect which always have characterized his playing. His technic is expressive because in the course of his artistic experience he has changed it from mere mechanism to a means of interpretation. His intellect is musical because it voices itself in tonal images rather than in analytical and formalistic presentments. All in all, Harold Bauer is that most welcome of all musical personages, one who has completed successful development as an artist by acquiring mature poise, balance, and authoritativeness without losing in the process any of the physical power or fine imaginativeness of youth.

In his playing of MacDowell's "Keltic" sonata last Saturday afternoon at Carnegie Hall, Bauer revealed his pianism at its full worth, his reading bringing out all the virility as well as all the romantic glamour of this best work by our most significant American composer. The music never runs away with Bauer and Bauer never runs away with the music. Always he keeps the interpretative elements in proper relation and proportion. Dryness or pedanticism never enter his publications. For that he possesses too much inner glow, too much love for his material, too much cultured fantasy based on his knowledge and resourcefulness. The finale of the MacDowell sonata had enough of elemental fervor and fortissimo ring to answer not only to the requirements of the composer but also to disillusion those catalogists who had set down the performer as a deliberate thinker during the opening movement and as a dreamer of dreams in the slow section. It was a great ending to a great piece of pianistic art.

In a Rameau, Scarlatti, Leo, Couperin, etc. group, the crisp touch, facile finger work, and silvery tone quality of Bauer gave the delicate music all its required grace of outline and freshness of content. Only a truly masterful pianist can play so simply.

Cesar Franck's introspective style has no secrets from Bauer and he gave the French mystic's Prelude, Aria, and Finale with a deep measure of devotion and a soulful sounding of its rich esthetic content. As a windup, the program had Moussorgsky's singularly varied and picturesque "Exposition Pictures," in which Bauer revealed astonishingly the remarkable register of humor, tragedy, lyricism, descriptiveness embodied in the set of miniature tone poems. He repeated the enormous success he scored last year with the same opus. In fact, every number on the Bauer program was the signal for a resounding outburst of enthusiasm on the part of his admirers of whom so many were present that the huge reaches of Carnegie Hall held an audience which seemed to know neither the lure of the Liberty Loan doings outside or the fear of Spanish influenza among the throng inside.

Sousa in Berlin

We have been asked by several persons to reprint some lines which were in this column several months ago, and we do so with particular pleasure at this opportune moment:

With a brassy blast of trumpets and a galling rip of drums,
And a crash of cracking trombones there's a thrilling vision
comes;
And my head reels with the rhythm as the rousing strains
begin
Of the "Stars and Stripes Forever," played by Sousa in
Berlin.

Oh, the splendor of the vision makes the blood beat
through my veins;
And my heart pounds like the drum thuds cannonading
through the strains
Of that fight-inspiring, Yankee-firing, Kaiser-killing din
Of the "Stars and Stripes Forever," played by Sousa in
Berlin.

I can hear the tubas bellow bold derision at the Huns
As the rumbling notes go tumbling down those wild chromatic runs;
And I hear the cornets cackle at the Kaiser and his kin,
With the "Stars and Stripes Forever," played by Sousa in
Berlin.

Can't you see them lined like flag stripes tramping past the
palace door?
Full two hundred tooting Jackies and a half a hundred
more.
And they raise the mongrel bristles on the Kaiser's creeping
skin,
With the "Stars and Stripes Forever," played by Sousa in
Berlin.

See them strut with Yankee swagger; see their jaunty
caps of snow,
And the buttons fairly bursting from their jackets as they
blow.
For the tune that sounds our triumph and the dirge of
Prussian sin
Is the "Stars and Stripes Forever," played by Sousa in
Berlin.

I can see their metal flashing as they toot to beat the band,
And with blasts of mocking music raid the air of Kaiser
land.
And they shoot like Yankee gunners with a deadly Yankee
grin,
With the "Stars and Stripes Forever," played by Sousa in
Berlin.

Then I see the waving symbol of this riot-raising march,
Flaunt its colors as it's carried through Wilhelm's Tri-
umphal Arch.
And it's here my fancy flees before real armies marching in
To the "Stars and Stripes Forever," played by Sousa in
Berlin.

Greenwood, Ind.

CLYDE B. WILSON.

Musical Events of the Month

Gatti-Casazza rushes into print.

Geraldine Farrar does not.

The price of pianos is lowered.

Segurola is seen without Scotti.

Mary Garden refuses to be photographed.

Godowsky plays a wrong note.

A prima donna is on time for rehearsal.

Auer does not announce a new violin prodigy.

Mischa Levitzki plays ragtime.

A musical manager refuses a commission.

Beelzebub says "I" for the billionth time.

A chorister who isn't jealous of the principals.

R. E. Johnston doesn't say: "N'est ce pas?"

Walter Damrosch bars interviewers.

M. H. Hanson doesn't mention Stracciari.

Mrs. Jay demands performance of Kaiser Wilhelm's "Sang an Aegir."

Chopin's "Butterfly" etude played without being
encored.

Henry T. Finck calls for the suppression of
Grieg's music.

Oscar Hammerstein says: "I am out of grand
opera, but—"

Alexander Lambert swears off giving piano les-
sons.

Max Smith without music under his arm.

H. E. Krebhiel praises an American composition.

Josef Stransky wins at poker.

A Chicagoan who likes Caruso better than
Muratore.

Charles Wagner wondering where his next meal
is to come from.

A tenor who does not sing "baird" when he
means "bird."

John McCormack refuses to treat the crowd.

A pro-German singing "Over There."

Vocal instructor says to a new pupil: "You have
been well taught."

An empty seat at a Galli-Curci concert.

Elman and Heifetz playing Bach's concerto for
two violins.

Loudon Charlton taking an hour off.

A musician who never has seen the MUSICAL
COURIER. (He was born blind.)

Strauss' Signal Music

Re-reading Ernest Newman's "Richard Strauss" the other day, we came across this passage which expresses very lucidly in a couple of sentences what so many volumes have been written about: "The fire music in 'The Valkyrie' would not of itself make a man who knew nothing of the opera shout 'Fire!' the first time he heard it; but when the stage shows us fire and the characters are talking about fire, the leaping and flickering and crackling of the orchestra make it so much more vivid for us. In the same way the idea of Siegfried's sword is greatly intensified by the flashing trumpet theme that accompanies it, and the idea of the flowing Rhine is intensified by the surging and undulating chords of the introduction to 'Rhinegold'."

It is in "Don Juan," Newman tells us, that Strauss first began to put arbitrary definitions under his musical themes, and to expect his hearers to accept their literary meanings, not because of what they really suggested, but because of what Strauss said they were intended to signify.

"Till Eulenspiegel" glows with good spirits, according to Newman, and in "Don Quixote" Strauss' humor sounds an agreeable note here and there, but after the last-named work "his comic sense acquires

an unpleasantly acid taste." In "Heldenleben" he has "lost the art of tolerant laughter and can only grin and grimace unpleasantly and rather savagely." Newman praises "Guntram" and "Feuersnot" but in "Salome" he discovers the style to have "a good deal of that cold perversity that is so repellent in all Strauss' later work. Difficulties are created simply for the pleasure of overcoming, or trying to overcome, them; the straight road to the desired end is ostentatiously avoided. Simply because it is straight. . . . What Strauss apparently can not or will not do now is to write twenty continuous pages that shall be wholly beautiful and unmarred by bravado or by folly . . . he shows a disposition to extravagance. . . . Some of it may come from a deliberate intention to stagger humanity . . . something unpleasant has come into his art during the past few years . . . nothing that he does now is pure gold throughout . . . one listens to the finer pages in all his later music as the laborer's son in 'Marius the Epicurean' watched his father at work in the brick kiln—with a sorrowful distaste for the din and dirt'."

The foregoing, in the light of certain larger matters now much under discussion, seems to have a contemporary application. It was written, however, in 1908.

Huneker, too, in "Overtones" (published in 1904) notes Strauss' "cold, astringent voluptuousness," and that "his head rules his heart." Edward E. Ziegler wrote that Strauss' enormous orchestra typified the exaggeration of the hour. Spanuth held that Strauss embodies the domineering spirit of modern music. "Heldenleben," in Huneker's version, "evokes the picture of countless and waging hosts; of forests of waving spears and clashing blades. The din, heat and turmoil of conflict are spread over all and the ground piled high with the slain."

The East and the West

Not being musical, Kipling made a mistake when he said that the East and the West never would meet. They have met musically in the person of Koscak Yamada, who gave a concert at Carnegie Hall on Wednesday evening, October 16, and with the assistance of 150 voices of the New Choral Society, a symphony orchestra of ninety-five players, and Clarence Whitehill as soloist, demonstrated that a man born in Tokio and educated at Kobe, could fall into our tonal ways and after study and research in Europe, write music in the idiom and spirit of the modern Occident.

It is not necessary to tell MUSICAL COURIER readers much about Yamada, the man, for these pages have contained his biography and an account of his high standing in his own country, where he leads the Tokio Philharmonic Society and with that body has performed all the orchestral classics. Also as a composer, Yamada is well established in Japan, where his songs and works in the larger forms have made strong appeal to the ever growing circles which have fallen under the influence of Occidental musical development.

After the experience of last Wednesday, New York, too, is ready to acknowledge Yamada as a tonal creator of importance, who has accomplished



KOSCAK YAMADA.

notable things and whose future—he is only thirty-two—promises even more important manifestations. It was evident from the moment Yamada picked up his baton before our audience that they had to deal with no amateur or half prepared aspirant. He is a born conductor, with a firm, swinging beat, a sure sense of rhythm, and an intimate knowledge of orchestral instruments and their possibilities. He had unfailing control of his forces and he got from them every bit of response he sought. One soon lost all sense of the unusual fact that the director was Japanese, and regarded only the no less surprising circumstance that he was a leader who felt and acted at home in front of a big orchestra and put it through its paces with all the certainty and aplomb of a Muck, or a Damrosch, or Stock.

"The Autumn Festival," chorus for mixed voices with orchestra, is a melodious, well scored work which dates from Yamada's study period in Germany and is essentially European in thought and treatment. It has a stirring finish and pleased the hearers mightily. "The Dark Gate," and "Madara no Hana," symphonic poems, with symbolistic programs of ultra modern type, exhibited astonishing mastery of orchestral characterization, coloring, and expressiveness. Yamada uses all the instruments and combines and contrasts them with the utilization of the full roster of devices made familiar by wizards like Strauss, Debussy, Stravinsky and the rest of the daring crew. The Yamada thematic strains are not melodious in the lyric sense, but they are individual, well chosen and interestingly terse. It would require too much space to give the "programs" in full, but suffice it to say that the composer illustrated them with a great wealth of orchestral painting, much of it splendidly poignant and all of it skillful and arresting. The "Marie Magdalene," after the drama of Maeterlinck, written as a musical background for the plastomimic representation of certain scenes from the play, falls into the same class as the symphonic poems, but is more lyrical in its flight. It is finely wrought music of the highest symphonic type.

Four Japanese songs, "Fisherman's Song," "Flower Song," "Imayo," and "Homeward Bound," had all the typical Japanese sequences and intervals with which we are familiar, but aside from quaintness, these morceaux possess also musical charm and expressiveness. The settings are delicate and subtle in harmony. Clarence Whitehill, in wonderful voice, sang with exquisite art, and had gone to the trouble of memorizing two of the texts in the original Japanese. He was applauded to the echo.

A "Japonaise" suite, also full of local color and brilliantly scored, two legendary poems of old Japan ("The Bell of Dojoji" and "Song of the Dancer of Yedo," sung graphically by Mr. Whitehill) and a sonorous, very melodious "Coronation Prelude," with the Japanese anthem, "Kimi-Gayo," ended the program in elevated and even inspiring fashion.

This Yamada music is the product of a serious, cultured mind, soundly tutored, and already displays so much independent thinking and freedom of method, that high hopes must be pinned on the things this Japanese tonalist will do hereafter. The fact that he employed Japanese themes is not as important as the cleverness with which he forms and fashions them into symphonic material of the kind that constitutes our Western musical language. The Japanese ingredient gives an extra tinge of foreign accent which makes for welcome piquancy.

The audience showered Yamada with vociferous attentions which he accepted with a modesty that made the bond between him and his American hearers all the closer.

"Passed by the Censor"

Albert Spalding, writing from a training camp on the Italian front: "What do you think I did last night? Actually did some more composing. A nice theme for orchestra. Not a large orchestra, in its present form, as the stress of military duties make it impossible for me to devote as much time to this work as I would like to. It is not yet up to symphonic proportions—only strings, woodwinds and minimum brass. I might change it to a serenade in two or three movements and reserve the main theme for a full symphony, but with the limited amount of time at our disposal for recreation—and I must keep up my violin technic between times—it is difficult to put in black and white many of the fine themes that this war inspires."

Spalding also has his view about the question of German compositions, and opposes the giving of Wagner. He declares himself no Germanophile when it comes to music, and considers the Bach, Mozart, Beethoven, Schumann, Brahms, the contradiction of the modern Germany today. "But some-

how," says Spalding, "Wagner with his 'Wotans' and 'Frickas' and blatant brasses is too potently a modern German and a precursor of Hun conceit and Hun frightfulness. I am not in a humor to hear tall Amazons shriek out a Teutonic 'Ho-yo-to-yo' while Hun guns are pouring their hellish destruction into the heart of France and Italy. Somehow I wouldn't mind 'Tristan' or 'Meister-singer' so much, but blood and thunder Siegfrieds and Brünnhildes 'get my goat.'"

Variationettes

A musician whose name is not entirely unknown in this great city sends us the following:

While at the opening concert of the Paris Conservatory Orchestra in the Metropolitan Opera House last week, I was gazing skyward (perhaps I should say roofward) and felt fully in the exalted spirit of the moment, listening to the symphony by Cesar Franck, when my eye happened to light on the stretch of gilded framework at the top of the proscenium arch of the opera house. Horrors! Under the ceiling were painted in small medallions the names of six composers, and alas and alack, four of them were Germans—Gluck, Mozart, Beethoven and Wagner! The other two were Verdi and Gounod. Do you not think that this should be remedied at once? Should not a protest be sounded against this act so vandalistic at the present moment? For the rest of the evening my sense of security and my appreciation of the beautiful playing of the visiting orchestra were lost in the thrills of indignation and fury that ran over me every time I glanced up at the names of those heinous criminals. What can be done about this? Do you not think that you should sound the warning to the world at once?

We are not quite certain whether the writer of the foregoing had his tongue in his cheek when he penned his passionate lines. We reserve our decision and shall ponder the matter.

When is a music critic a real music critic? When he writes "flautist" instead of flutist.

Henry Hadley assuredly is the best conductor among the opera composers and the best opera composer among the conductors.

One of our unmusical friends is dreadfully disappointed. He had read in the papers that the German classics were barred from concerts so he went to one recently. What was his shock to find Franck's D minor symphony on the program. "I thought only Germans wrote symphonies," he lamented to us in the lobby.

In the annual Musical Supplement of the New York Evening Post (a very full and interesting pamphlet), Henry T. Finck predicts that America will be the future goal of music students from all over the world, and adds: "Leadership in music teaching is one of the many things the Germans have lost through their hellish, maniacal war on the whole civilized world." Apropos, Mr. Finck has some words, too, on the subject of the German classics and the American attitude toward them:

If the French, who have suffered so much more than we have from the war, have the good sense not to vent their spite on innocent old masters, it would ill become American musicians and audiences to show less common sense. As a matter of fact, I have not seen the slightest indication that there will be such a lack of common sense. Our soldiers are now trying, at the risk of their lives, to take away from the Germans everything they have, including Berlin itself. But their delightful music, which we can have for nothing, and without a fight, we are asked to renounce voluntarily! Could anything be more preposterously absurd? Are American mothers going to give up the advantages of kindergarten schools because they were originated by Froebel and have a German name?

That most mysterious of all composers, "Dvor-sky," is out with a new opus, "Castles in Spain," which will be played by several of our orchestras this winter. Josef Hofmann doubtless has communicated the good news to his friend.

Strangely enough, a music critic, Olin Downes, has written a book called "The Lure of Music." On the other hand, Harper & Brothers advertise "Elements of Navigation," by W. J. Henderson, another music critic.

And, by the way, what sort of book might "God's Counterpoint" be? We shall not read it to find out. If any one else care to, it is by J. D. Beresford, and the publishers are the George H. Doran Company.

Another volume is "War Time Eating." We are beginning to believe there is none.

We are at work on a volume to be called "Camouflage Criticism."

B. F. T. sends this by special delivery:

A Bach fugue a day
Keeps the jazz germ away.

Some one called William J. Guard, "Gatti-Casazza's Karl Rosner" the other day, and it is a good thing William J. Guard did not hear the some one call him "Gatti-Casazza's Karl Rosner."

Apparently those recent German opera and symphony performances in Lille, Ostend, and Brussels were given in vain.

Under the conductorship of Wilhelm Hohen-zollern the Mittel-European concert seems to have struck a snag. He still is wielding his baton vigorously but his orchestra is breaking away from him and the Turkish patrol, Viennese waltz, Hungarian rhapsody, and "Die Wacht am Rhein" have lost their cohesion and contrapuntal interrelationship. The publics of the Central Powers are bawling the price of admission they paid and coyly turning an ear to the siren and soothing song of the Allies.

London Opinion opines that "the Hun has been forced to drop the goosestep for the Foch's trot."

An unnamed correspondent suggests that, "the Siegfried and Wotan lines having failed, the next line ought to be called 'The Flying Dutchman.'"

W. J. Henderson in the New York Sun of October 20: "The French musicians play Beethoven and they believe in him as an artist. If France, bleeding, devastated, bereaved and outraged France, can play Beethoven is it not a mean and pitiful opposition that is raised here?"

But along comes Bert Leston Taylor, of the Chicago Tribune, and declares: "The only German composers who we feel are necessary in our musical life are Bach and Brahms, and with Cesar Franck to fall back on we could even dispense with Brahms."

In his interesting reminiscences, now being printed in the Philadelphia Press, James Huneker recalls that he was the first American to write about George Bernard Shaw, as early as 1888, in the MUSICAL COURIER. This paper ordered an article from Shaw in 1890, and it was the first musical story by him to appear in an American publication. Some day the MUSICAL COURIER will reprint it.

One of the scenes in the Caruso film now being shown at the movie theatres, is the interior of the Metropolitan Opera House (at any rate, it is supposed to be) with the tenor singing in "Pagliacci," and supernumeraries sitting in the boxes and looking like millionaires—that is, out of their eyes.

Berthold Neuer insists that many an artist gives a polished performance on a dull finish piano. Of course Mr. Neuer knows, for he is one of the chieftains of the Knabe establishment in New York. The Knabe house stands sponsor for the Ampico reproducing piano. That is the reason, perhaps, why Mr. Neuer suggested the other day to a Metropolitan Opera House official, that our lyric temple of art give an early production of Mascagni's "L'Ampico Fritz."

The MUSICAL COURIER staff has eight music critics to cover the concerts of the New York season. Full many a public performer who sends tickets to this paper for his concert would be deeply moved did he know how ardently our eight critics quarrel among themselves to determine who shall have the privilege of not attending the event.

LEONARD LIEBLING.

They seem to be playing French music in Germany. At Cologne—of course, providing there isn't trouble enough there this winter to make them forget all about opera—the municipal opera announces "Les Troyens" of Berlioz. This is a colossal work in two parts. In Munich, under Mottl, who greatly admired the music of Berlioz, the two parts were presented separately on successive evenings. At Berlin the Philharmonic announces the first performance in that city of Debussy's "La Mer" for its first concerts.

A writer in the Corriere di Milano, apropos of Boito's "Nerone," enumerates no less than thirty-one operatic works in which the figure of the famous fiddling emperor has been prominent. The first one, a German work with book by Peter Eisenberg and music by a composer whose name has not survived, was presented at Halle an der Saale on March 3, 1663.

PHILADELPHIA'S OLD CHURCH



Photos by C. Lucas.

THE ALTAR.



OLD SWEDES CHURCH AT PHILADELPHIA.



THE ORGAN.

In Philadelphia it is often said that the Old Swedes Church in Swanson street is the oldest church in America. The site on which it now stands was formerly covered by a block house which served not only as a place of worship, but as a place of refuge against the noble red man of Wicacoa whenever he girded on his tomahawk and betook him to the warpath. The block house was conveniently pierced with loop holes so that the inmates could more readily let fly their potent messengers of peace when the ungodly savage came too near. The natives having become converted from the errors of

their ways the block house was demolished to make room for the present church, which was erected in 1700. There are older churches on this continent it is true. But as a multitude of very loyal Americans maintain that the word America means the United States, there is no trouble in demonstrating that the old French churches in Quebec are not in America. And by the same logic the Spanish churches in Mexico do not count.

Artemus Ward has pointed out that no fight is as bitter as a religious fight. We shall leave these various churches, therefore, to fight over their

respective ages among themselves. In the meantime let us turn to the Old Swedes Church in Philadelphia, which stands near the Delaware river not very far from the spot where the Englishman Penn made his bargain with the Indians. It is not much of a church to look at, but at least it can boast of a greater age than St. Paul's Cathedral in London, which was being erected when the Old Swedes Church was finished. The accompanying photographs were made in the summer of 1916. They show the organ gallery, the altar, and the front of the exterior; with a glimpse of the burying ground.

THE PASSING OF PARRY

Sir Hubert Parry, the English composer who died this month, was one of those learnedly solid musicians whose works seldom if ever found favor with the public. There are probably thousands of musicians and amateurs in England today who do not know a note of his compositions. It is significant that in a list of works performed by Sir Henry Wood and the Queen's Hall Orchestra from 1895 to 1903 the name of C. Hubert H. Parry occurs but once. Yet there are music critics of considerable eminence who consider Parry the greatest English musician since Purcell. Time, of course, will assign the proper rank to this composer without regard to criticism and praise from friend or foe. Bach was hardly known to the musical world until a century had elapsed. But Bach was unknown because his works were mostly in manuscript and not obtainable by the musical world. Parry, on the other hand, lived in the great city of London, with organs, orchestras, choral societies, instrumentalists, vocalists, publishers, always at hand. He lacked no opportunity and he had no opposition. He failed to catch the ear of the public because he was too learned and serious, and he could not lure the music lover and musicians because his writing was essentially prose. He had not the poetic touch. His landscapes lacked the sun and fleeting shadows. His musical trips to Greece, metaphorically speaking, were personally conducted tours in which every plan was made with care and every arrangement honorably fulfilled. But never did he scale Olympus or wander in the vales of Arcady. He caught no echo of the wild waves dashing on the promontory and pictured none of the deathless glory of Salamis. He might be compared to a well made violin which had no overtones.

It may be objected that anything but praise should find its way into an obituary notice. Friends of the late composer may desire to see only what Charles Lamb calls "those unenvied columns of flattery." Fortunately everything that can truthfully be said of Sir Hubert the man is unstinted praise without a modicum of flattery. No one who ever met that tall, broad shouldered, robust, healthy and genial gentleman is likely to forget him. Unlike his famous contemporary, the short and slender,

dark and nervous Arthur Sullivan, he was of the Nordic stock. Men of his mold are the backbone of the nation, the sturdy yeomanry of England, honest in their dealings and doggedly patient in war. Sir Hubert looked like a great sea captain or an inspiring general. He was a man whom the universities loved to honor. The Doctor of Music degree was given him by Oxford, Cambridge, and Dublin. He had already taken the degrees of Mus. Bac. and B. A. at Oxford, where he neglected music for academic studies. After leaving college he went into business for three years before he finally decided to devote his attention to music. No doubt he was influenced by his former schoolmate, the now famous Right Hon. A. J. Balfour, whose musical tastes are well known.

It may be that the powerful influence of the statesman had something to do with the honor of knighthood which Queen Victoria bestowed on Dr. Parry in 1898, and with his subsequent title of baronet, which King Edward gave him in 1903. But university degrees and court honors helped not the slightest in making Sir Hubert's music popular with the musical classes of the masses. Biographical sketches and numerous eulogies relate his successes at the English festivals, and speak of him as having reached the heights of Handel's sublimity. The average concertgoer, however, reads of Sir Hubert Parry's festival triumphs with surprise and he wonders why such works are never heard in the concert rooms of London and the cities of Europe and America. The answer is simple enough: they lack the message the waiting world expects. At the same time it cannot be too strongly stated that Sir Charles Hubert Hastings Parry, Bart., B. A., Mus. Doc., was a profoundly educated musician and gentleman of noble ideals and highest aims. He made no concession to the vulgar tastes. The texts of his choral works are drawn from Milton, Shelley, and the Bible mostly. His reputation must rest on his choral works, for his symphonic and other orchestral compositions are dull, and ineffectively scored. Probably the best of his choral works is the fine setting of Milton's grand ode "At a Solemn Music," beginning with the line "Blest pair of sirens, pledges of Heav'n's joy." The English language contains nothing more sublimely majestic in

so few lines than this imperishable ode of Milton's. Will Parry's music live through the coming centuries as a fitting partner to Milton's words?

A standard work which is found in the libraries of serious students of music is Sir Hubert Parry's volume "The Evolution of the Art of Music." He was the author of "The Seventeenth Century," volume 3, of The Oxford History of Music, and he contributed very extensively to Grove's Dictionary of Music and Musicians. His influence on the minds of musicians is greater and more permanent than the lack of popularity of his musical compositions would indicate.

He was born at Bournemouth, on February 27, 1848, and he died on Monday, October 7, 1918, if the brief cablegram recently is to be believed. In 1894 he succeeded Sir George Grove as director of the Royal College of Music, London.

A complete list of his works is to be found in Grove's Dictionary of Music.

WHAT WORCESTER NEEDS.

Worcester has been holding an annual festival for sixty years now and each year the excellence of the event has increased. But alas! there is still no suitable home for the festival. Imagine the music lovers' surprise upon arriving in Worcester to find no adequate hall in which to listen to the world's greatest artists! If the festival were a new undertaking, one could understand the situation, but the very fact of its long establishment and the added fact that Worcester has one of the most up-to-date hotels in this country, makes the situation all the more deplorable and incomprehensible.

In spite of condemnation in the past, it took the Spanish influenza epidemic finally to close the doors of the old "relic," and there is a rumor that at last Worcester really realizes the necessity of erecting her own municipal auditorium, the festival being a main argument in its favor.

Every other feature of the festival is of a high order. It would be impossible to engage a more capable conductor, a better orchestra or artists than those of the annual festival. This applies also to the chorus and the excellence of the management.

THE BYSTANDER

The Genius of Lu B. Cake

The Bystander's good friends, Riccardo Bonelli, the baritone, and his charming wife, Pauline, have been out with a "Robin Hood" company through the Eastern States for several months past and have run into an occasional adventure. The other day, in one of the little cities up York State, they encountered two interesting characters. In fact, they encountered them through the agency of a knock on the door of their hotel room when they were hardly up. The knocker turned out to be Mrs. Lu B. Cake. You don't know who Mr. and Mrs. Lu B. Cake are, I'll wager, and I didn't until I read one of their circulars which Dick kindly sent me. "Mr. and Mrs. Cake sing Lu's Musical Creations, Give Character Sketches from his Books, put on his Mock Trial and Playlogues for All Kinds of Benefits." Lu confesses in his circular that he has written "Good Books and Popular Songs." One of them is called "Uncle Sam's Glories" and Lu calls it a "Camp-tata." Some humorous chap, that Lu!

Lu perpetrated the music, too. The camp-tata is not through-composed, as you may have guessed. It's just the same music all seventeen times. Of course, it's too long to give more than a sample of the verses here, but once in a while Lu gets an original inspiration and turns out something that I am sure no other poet in the world would have thought of. Here, for instance, is part of verse 13 (1), a two line couplet whose mysticism exceeds that of Robert Browning as the sun outshines fair Luna:

Best Hun heads out war toggled crout,
Shelt-spill the Kaiser beer!

Lu B. has another offering, "My Soljah Soul," which I take to be something negrotic by its title. Unfortunately that was not sent to me, but I did receive his "World War Battle Song." It goes to the tune of the "Battle Hymn of the Republic." The battle song runs to six verses of decidedly uneven merit—or demerit—with the chorus after each one: at least Lu is consistent. Here are the three most interesting ones, and whatever one may think of Lu's literary gifts, it is quite evident that his heart is in the right spot:

Potadam Bill, the gory Kaiser, is a Hun Rhinoceros,
Got the Hohenzollern hanker to be War lord and world Boss;
U-boat tackled Uncle Samuel, you bet Sam-sons "come across!"
For we are driving on!

Chorus
Gory, gory, Bill the gory!
Gory, gory German story!
Story ends in our Old Glory,
For we are driving on.

Bill is Berlin, and he's all in, he is ruin to the Crout.
He has lied, and fooled the people, so they never found it out;
Now they're Sammin' and Potadamia on their racy homesick rout,
For we are driving on!

Soon Budweiser Bill the Kaiser will be playing German golf,
In another jail Helena, with the ena all burned off;
Peace on earth will never even hear a Hun war whoopinough,
For we are driving on!

As some sententious person once remarked: "Liberty, liberty, how many crimes are committed in thy name!" or words to that effect.

Little Helen left last May for France to do secretarial

work in the Red Cross. It wasn't so many weeks ago that I printed a splendid letter from her in this column—all about the Big Bertas and cheering up the wounded American boys as they came into Paris. Just before she went away, the Bystander gave her some fatherly advice. "Now remember," said he, "don't consider anything less than a captain. 'Why fall in love with one of the myriads of lieutenants, when it's just as easy to like the higher ranks and the pay is better?' Three days ago came a letter from Helen, with this paragraph tucked in with bland ingenuousness, just before the end.

"Do you remember telling me 'nothing less than a captain?' I've landed him already, but by the time he gets back to the States he'll probably be a colonel or at least a major. You see I always do as I'm told."

So I cabled her: "Congratulations. Quick work." When she gets that cable (and still more when she reads this Bystander) there will be some extra fireworks in Paris to help along their new Liberation Loan.

Everybody's doing it nowadays—writing patriotic songs. I didn't realize how epidemic that disease had become, along with Spanish influenza, until I was chatting the other day with the manuscript examiner of one of the largest publishers of popular songs in the United States. Writers of popular songs (unlike the high-brow composer, who trusts as a rule to Uncle Sam's post) are very apt to bring in their efforts and inflict them personally on the examiner. So my friend was not surprised as he might have been when a large, portly, dignified appearing gentleman, with his collar buttoned behind and a purple ribbon around his neck, walked into his office one morning and, unrolling a manuscript, laid something on his desk with a title resembling this: "We're with you, Uncle Sammy, through and through!"

"I've written a song," said the portly gentleman.

"Couldn't you help it?" asked Friend Examiner.

"I play very well, you know," volunteered the composer, "and sing, too."

"Do your worst!" answered my friend, steeling himself.

And that's just what the portly gentleman did. After floundering through the song, pianistically and vocally, he turned to the poor examiner. "What do you think of it?" he demanded.

"Awful!" groaned the victim.

Old Portly drew himself up to his full height and rotundity, adjusted a monocle and spoke weighty words. "Young man," he queried, "do you consider yourself a competent judge?"

"No, I don't," acknowledged the examiner. "I'll tell you how it was. I used to be a bar-keeper. One morning I was whistling away to myself quite unconsciously while I wiped down the bar. The boss of this firm happened to pass by and heard me. He came in. 'Young man,' said he 'Anyone who can whistle as beautifully as you do would make a wonderful manuscript examiner for me. Will you take the job?' And of course I did. So that's why I'm here."

Well, even the aristocratic composer caught the irony in that speech. He produced his card—and he was the head bishop in one of the largest states of the Union. This is a true story and the sequel is pleasant, for the reverend gentleman turned out to be a good sport after all, allowed the examiner to explain the glaring faults of his work and promised to stick to bishoping from now on.

BYRON HAGEL.

I SEE THAT—

Winifred Byrd duplicated her New York success on her recent Southern tour.

Namara is an individual singer because she is always herself.

Daniel Mayer's eldest son, Emile Nicolas Mayer, died this week in England as the result of being gassed.

The Flonzaley Quartet will play a number of American novelties this season.

The Elshuco Trio will make its New York debut at Aeolian Hall on October 31.

Contrary to current rumor, the Mendelssohn Glee Club will continue its activities this season.

Mischa Elman's Carnegie Hall recital, scheduled for October 27, has been postponed indefinitely.

Pupils of the Aborn Opera School always are prepared to fill emergency dates.

Paul Althouse is using Lily Strickland's "Morning and Sunlight" on his programs this season.

Margaret Matzenauer opened her season brilliantly in Denver.

Mayo Wadler has three appearances in New York City during the first week in November.

Henri Verbruggen recently presented Beethoven's "Missa Solennis" in Sydney, Australia, for the first time in that city.

Etta Hamilton Morris has been engaged as soprano soloist at the First Presbyterian Church, Jamaica, Long Island.

Frederick W. Vanderpool's "Values" will be sung at Aeolian Hall by two singers within two weeks.

Effa Ellis Perfield resumes her New York classes on October 29 at the St. James Hotel.

The Russian Symphony Society contributed its services to the big Liberty concert which took place at Carnegie Hall, New York.

Max Rosen played for the Humanitarian Cult concert at Carnegie Hall, New York.

Daniel Gregory Mason's new book, "Contemporary Composers," is published by the Macmillan Company, of New York.

Arthur Byers, a member of the Cincinnati Symphony Orchestra, died of Spanish influenza.

Paul Althouse's concert in Birmingham, Ala., for the Jefferson Theatre Music Study Club, was a remarkable success.

Lotta Madden's song recital has been postponed to November 15, Aeolian Hall, New York.

Greta Torpadie has been engaged for four appearances with the Detroit Symphony.

L. E. Behymer is optimistic concerning the musical future of this country after the war.

The People's Symphony will give its usual series of popular priced chamber music in New York.

Nina Morgana will sing Mana-Zucca's song, "Le Petit Papillon," at Aeolian Hall, October 24.

Josef Hofmann will give his opening New York recital at Carnegie Hall, November 23.

The Philharmonic Society will give a concert exclusively for men and women in service uniform.

The Philadelphia Orchestra will play Leo Ornstein's first orchestral works.

Lient. Jasper French, son of Mrs. Florence French, was killed in an aeroplane accident at West Point, Miss.

Richard Czerwonky will make his first Chicago appearance in recital on October 27.

Mrs. F. S. Coolidge announces another \$1,000 prize for a sonata or suite for piano and viola.

Arthur Middleton sang "The Americans Come," on the steps of the Sub-Treasury Building, New York.

Guionar Novae will give her first piano recital of the season in Aeolian Hall, N. Y., on October 27.

Gustave Tinlot has been appointed new concertmaster of the New York Symphony Society.

Hadley's "To Victory" was the song selected by Dora Gibson to sing for the Liberty Loan Drive.

A \$30,000 Wurlitzer organ has been installed at the Rialto Theatre in Tacoma, Wash.

Owing to the epidemic, the Philadelphia Orchestra's opening concerts have been postponed until November 1 and 2.

Alfred Cortot was accorded an ovation at his New York debut last Sunday evening.

Despite the epidemic, John McCormack drew an overflow audience to the Chicago Auditorium.

The Paris Conservatoire Orchestra was given a hearty welcome at its New York debut on October 15.

Joseph Bonnet, organist, will tour the entire country this season.

Leo Ornstein will play two recitals in Aeolian Hall, New York, in one week.

The influenza epidemic is decreasing and within a short time conditions are expected to become normal throughout the country.

Examinations for the scholarships at the Guilman Organ School, offered by Commissioner and Mrs. Philip Beroelheimer, have been held.

Enrico Caruso thrilled Detroit audiences in "Pagliacci." An opera company, to give productions in English, is being organized in Detroit.

Liza Lehmann, composer of "In a Persian Garden," has died in London.

Pablo Casals sees America's interest in music steadily increasing.

Charles Frederick Carlson, of Chicago, has completed a setting of "Enoch Arden."

John B. Schoeffel, former operatic impresario, left \$1,000,000.

Relatives of John McCormack were lost in the torpedoing of the steamship Leinster.

Elizabeth Wood, American soprano, married Lieut. Col. N. W. Campanole, U. S. A., in Paris.

Hadley's prize opera, "Bianca," scored a pronounced success at its premiere last week.

J. H.

UNSOLICITED REMARKS ABOUT

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Music on My Shelves

There is a curious habit among artists of refusing to use anything that has been performed three or four times during a previous season. This is particularly true of singers, who have grown careless because of the richness of their literature and seem to regard it as being practically inexhaustible. But such a prodigious waste of wealth will eventually deplete the most fabulous treasure and will rob us of much that only needed the ripening touch of familiarity to fulfill its message. I am not referring to the classics. They have withstood the slaughter of generations and need no defense. I mean, rather, that vast amount of music that is selected for its novelty, and that, having ceased to be a novelty, is relegated to the shelves.

Such drastic elimination assumes the astonishing hypothesis that the entire musical public will be present on each and every occasion that these works are given, and that the first impression will be so vivid as not to bear repetition. As a matter of fact, aside from the regular attendance of musical "deadheads," few artists have a universal following, while even then most people prefer to hear something they have heard before.

The result of thus treating art as a means to an end instead of an end in itself is a rapidly growing tendency to superficiality. There is a laudable excuse in desiring to bring into the world a beauty that has never been in the world; but to reject that beauty because it has lived and died and lived again, is to deny its claim to immortality. And it is because we are so willing to reject what is beautiful for what is unknown that we are producing so little great music and are so seldom hearing it greatly done. There is too little of that fine culture, which, while constantly renewing its impressions, concentrates only upon what is true. Neither artist nor composer wishes to incorporate much of himself into works that are as short lived as the perfume of a flower, and that vanish, almost before they are heard, into those regions where sound sleeps.

HENRIETTA STRAUS.

Program Making

There is a certain musical quality in the works of John Carpenter that makes him, to a great extent, the most significant and distinctive composer we have produced since Edward MacDowell. He has a vital and definite way of saying things, a depth and repose and poetic charm quite independent of his subject matter, and that is too often lacking in American composers. Nowhere is this more evident than in his settings of the Tagore poems or in his G major sonata. These songs are by far the finest we have in our vocal literature and their instant favor with artists and public alike disprove the familiar cry of many of our composers that we do not want what is good. As a matter of fact, practically everything he has given us is good. There are other songs like "The Cock Shall Crow," "The Heart's Country," "Songs for Anxious Children" and those exquisite little negro songs just published that show another side of his versatility, as also do those fascinating little piano pieces, "Little Dancer" and "Little Indian," which somehow or other we never hear.

But his orchestral works and his violin and piano sonata show the great grasp he has upon his material and prove that he is not destined to shine only in miniature. I would like to speak a little of this sonata, as, like so many other really worth while things, it has fallen a victim to our passion for novelty; for, having been performed once or twice, it has been cast aside as having served its purpose. Yet it is very lovely, full of that dignity and power, that vigor and repose characteristic of Carpenter. Following the trend of modern thought, it has a great deal of the mystic element in it, and for that reason one might quarrel with the composer for inserting a certain naive little melody, decidedly late eighteenth century, in his second movement. It is effective, but somehow out of place in such a sophisticated atmosphere. Otherwise, the subject matter is consistent and of a quality that must eventually find its just appreciation.

HENRIETTA STRAUS.

Novaes to Give First Recital of Season

Sunday afternoon, October 27, Guiomar Novaes, brilliant, buoyant and Brazilian, will give her first piano recital of the season in Aeolian Hall. Musicians and music lovers, alike, those who speak in opus numbers and those who do not, will all be interested in this announcement. Her program begins with the Beethoven sonata quasi una fantasia, followed by the Schumann "Fantastic Pieces," the ballade in G minor of Chopin and a nocturne and cracovienne fantastique by Paderewski.

Italian Orchestra in Switzerland

Italy has but one permanent symphony orchestra. It is that of the Augusteo, Rome, and, just as the musicians of the Société des Concerts of Paris are drawn largely from the faculty of the Conservatoire, so those of the Roman orchestra are drawn from that of the Royal Academy of Saint Cecilia. This orchestra, under its regular conductor, Molinari, will make a trip through the principal cities of Switzerland this fall, presenting three programs of ancient and modern Italian music.

Daniel Mayer's Eldest Son Dies in Service

Emile Nicolas Mayer, elder son of Daniel Mayer, concert manager, of New York, passed away on Wednesday evening, October 16, at 8:15, in the military hospital at Portsmouth, England. He entered the army as a volunteer in June, 1916, and rose to the position of gas instructor.

Seven months ago Emile Mayer, while himself undergoing gas instructions, became gassed. Although he recovered from this attack, his lungs and heart were left very weak, and a fortnight ago he was stricken with influenza, and owing to this weakened condition could not rally.

Previous to entering the army, Emile Mayer was associated for years with the Gramophone Company (His

poser's sketches by Ponchielli and Dominici. Thirty years ago a revival in Rome won fame for the tenor Gayarre, through his singing of the aria "Angelo casto et bel."

A Mishkin Portrait of Muratore

The excellent photograph of Lucien Muratore, which appeared on page 31 of last week's MUSICAL COURIER, should have been credited to Mishkin, the New York artist, official photographer of the Metropolitan Opera House, whose artistic professional photographs have made his work known and valued all over the United States.

Showalter-Robinson

In her vocal-piano recital at Aeolian Hall, New York, Monday evening, November 25, Edna Blanche Showalter, the American coloratura soprano, makes her first appearance under her husband's name, and will hereafter be known as Edna Blanche Robinson.

Cottlow to Play "Norse" Sonata

At her New York recital, October 28, Augusta Cottlow will play Bach's C major toccata, Chopin's B major nocturne and F minor ballade, MacDowell's "Norse" sonata, Busoni's "Indian Diary" (four studies on Indian themes) and Liszt's "Mephisto" waltz.

PLAYING WITH ORCHESTRA

By Toscha Seidel

Reprinted from The Violinist, September, 1918.

[On account of his having so many engagements with symphony orchestras as soloist the coming season—seven appearances with one orchestra alone!—we asked Mr. Seidel to explain for The Violinist the difference between using piano and orchestra as an accompaniment. His views are here clearly set forth and explain the points of contrast in a comprehensive manner. Mr. Seidel is a Russian by birth, a young man probably yet in his teens, pupil of Auer, and an artist of abnormal strength of magnetism and mentality.—Editor's Note.]

The orchestra, with its great variety of tone color, aids my performance in many ways over that of the pianoforte, namely: The string section which works in direct sympathy with my violin as solo instrument; woodwinds giving contrasting flavor in its various registers, generally written away from the strings; brass section offering still greater contrast in the heavier passages, working up the climaxes and indispensable in the tutti; and the percussion, many points of necessary utilization of which are obvious.

In playing with orchestra I find it has a tendency to draw on greater technical resources than playing with piano. In the slower movements the orchestral accompaniment is full and sustained, offering greater possibilities in repose, sostenuto and shading from the softest pianissimo to the very heaviest forte. Also, the snap and bound, probably better known to the American musician as "ginger," is found in the orchestra rendition, whereas the piano, played by a single performer, is practically incapable of reproducing exactly what the composer intended.

For instance, when playing with piano, certain tutti passages are frequently "cut" in order to render more effective an otherwise flat or otherwise tame condensing of the original orchestral score. Of course some accompanists do not "cut" the piano solo parts, but in utilizing the services of an orchestra there is no doubt left in the soloist's mind whether it will sound better one way or the other.

In regards to tempi, I will say that I do not change it perceptibly whether playing with either piano or orchestra, except perhaps in the quicker movements the impetuosity of the ensemble might make it seem a trifle more hurried.

I have observed that the solo violin in orchestra sounds better while playing with the string section. The sympathetic vibration of strings seems to have a capillary attraction, so to speak, and sound better when played together than other systems of producing tone with combinations of the reeds and the brass. Of course this is in reference to passage playing.

My repertoire includes most of the standard violin literature, besides saion pieces and novelties, but I prefer the concertos of Brahms and Beethoven with orchestra to any of the other numerous violin works I know of.

Playing with orchestra necessarily requires a stronger forte on the part of the soloist in the heavier passages, in order that the solo part can be discernible against the accompaniment, but this does not necessarily mean that the pianissimo passages are louder in the same proportion. In fact, the delicate breathing of the strings, particularly when con sordino, offer opportunities for delicate shading, rubato and nuances that the pianoforte sometimes fails to inspire to so minute a degree.

As mentioned before, the technical effect is more difficult to bring out with the orchestra, and I usually use lighter hair or a slightly heavier bow. This offers opportunities for a wider range of tone color. I also believe that the artist, as a rule, plays with greater abandon, relief and prominence when he has the accompaniment which the composer intended—the orchestra.

OPPORTUNITIES

A manufacturing Corporation in a small Rhode Island town desires to introduce and stimulate musical art in the community of which it is the most important institution. Correspondence is invited from Pianists, Violinists and Cellists of European training and of the highest musicianship. The Corporation is prepared to guarantee an adequate living; in a

pleasant atmosphere. One player of each instrument will be engaged, and they must be prepared to settle in the community and become a part of its life. In writing please state age, whether married or single, educational training; and in brief, subsequent experience. Address: "S. W. C.," care of Musical Courier, 437 Fifth Avenue, New York.

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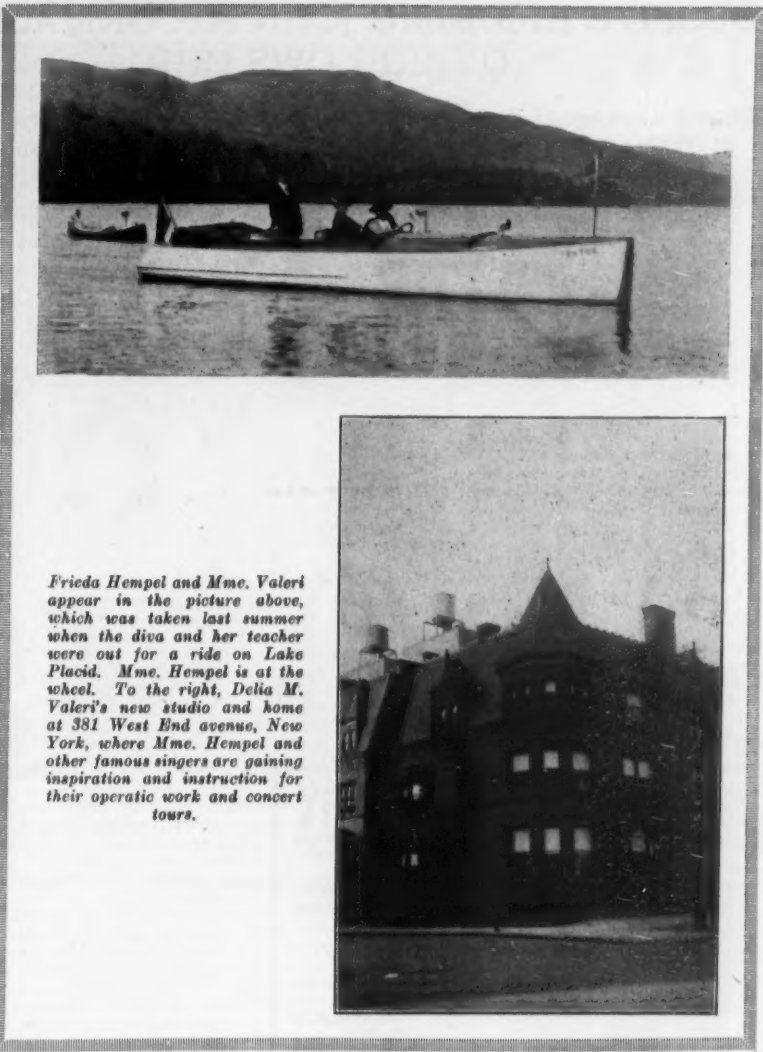


THE LATE EMILE NICOLAS MAYER,
Elder son of Daniel Mayer, the New York concert manager.

Master's Voice), London, England. Mr. Mayer was born in Eccles, Lancashire, March 3, 1883. The accompanying snapshot was taken when Mr. Mayer entered the service. His brother Rudolph Mayer, has been in the service of the English Army for four years, and at present is in Palestine.

Old Donizetti Work Revived

In commemoration of the centennial of the first production of a Donizetti opera ("Enrico di Borgogna," Teatro Santa Lucia, Venice, 1818) his native city, Bergamo, will revive at the municipal opera house a long forgotten work of its native son, "Il Duca d'Alba." Its last presentation in Bergamo took place in 1845. The work was left incomplete owing to the approach of the malady which caused Donizetti's death and was finished from the com-



Frieda Hempel and Mme. Valeri appear in the picture above, which was taken last summer when the diva and her teacher were out for a ride on Lake Placid. Mme. Hempel is at the wheel. To the right, Delia M. Valeri's new studio and home at 381 West End Avenue, New York, where Mme. Hempel and other famous singers are gaining inspiration and instruction for their operatic work and concert tours.

DESPITE EPIDEMIC JOHN McCORMACK OVERFLOWS CHICAGO AUDITORIUM

Boosts Chicago Liberty Loan by \$5,000 Purchase—Manager Wagner Buys \$1,000 Worth—"Traviata" to Open Chicago Opera Season, With Galli-Curci and Stracciari—Tenor Dolci to Debut First Night—Ballantine Bureau Provides First Class Artists and Entertainers—Czerwonky to Give First Chicago Recital—The "Flu" Cancels a Number of Concerts—College and Conservatory Notes

Chicago, Ill., October 19, 1918.

There seems to be nothing that can keep the public from attending in droves a concert given by John McCormack, for, with the prevailing influenza epidemic and a gasless Sunday as well, the Auditorium was filled from top to bottom last Sunday afternoon, when the greatest Irish tenor offered his first program of the season. The Auditorium took on the festival appearance customary when McCormack sings, and the enthusiasm of the audience reached great heights. The Irish tenor's popularity is immense, and seems to grow greater at every appearance. Deservedly so, for his singing is characterized by his clear, pure tone, exquisite enunciation, poetic dignity and emotional power. When one heard his fervid, dramatic rendition of "God Breaketh the Battle" aria from Parry's "Judith," his poetic singing of Franck's "La Procession" and Tchaikowsky's "No, Whom I Love," his exquisite delivery of

Bantock's "Love's Secret," and his thrilling interpretation of Saint-Saëns' "The Star," as well as his lovely, effective manner in the simpler numbers and Irish ballads, there was no cause to wonder at John McCormack's popularity and success. Applause was so insistent that he was forced to respond to encores galore, some of which were Zo Elliott's "Long, Long Trail," "Keep the Home Fires Burning," "God Be with Our Boys Tonight" and Fay Foster's "The Americans Come," each of which was of singular appeal. His American group comprised Edwin Schneider's "Thine Eyes Still Shine," Mrs. H. H. A. Beach's "Far Away," Arthur Foote's "Constancy" and James H. Rogers' "When Pershing's Men Go Marching into Picardy."

Edwin Schneider was again the efficient accompanist, and Winston Wilkinson, violinist, the assisting artist. The latter has a facile technique and musical taste and a pure, but small, tone. He won much applause by his playing of Auer-Drigo-Kreisler, Chaminade-Kreisler and Sarasate selections.

McCormack helped boost Chicago's Liberty Loan by subscribing through Karleton Hackett for \$5,000 worth of bonds, and his manager, Charles Wagner, likewise added \$1,000 more to the quota with his subscription.

Ballantine Bureau for Artists and Entertainers

Announcement is made by Saida Ballantine that her aims, which are lofty, have been reached, evidenced by the rapid development of the Ballantine Bureau, a project she has presided over with fostering care. Her energies have been directed to pleasing the public, and thereby satisfying her patrons. She brings to the work, in addition to high business qualifications, vim, energy, musicianship and an ambition beyond the mere accumulation of dollars.

Carefully selected talent is always available at short notice, and a particular feature of the bureau work will be the production department, which will include the preparation and organization of attractions for lyceums, chautauquas and other amusement enterprises. Mrs. Ballantine also states that negotiations are pending with several noted musical artists, whose names will be announced hereafter.

"Traviata" and Galli-Curci to Open Opera Season

For the opening night of the Chicago Opera Association at the Auditorium, Monday, November 18, General Director Campanini has selected "La Traviata," with Galli-



SAIDA BALLANTINE.

Curci in one of her best roles. This will also occasion the first appearance of Alessandro Dolci, one of the new Italian tenors. Stracciari will again be the Germont, Sr.

Lemuel Kilby a Successful Voice Teacher

Consensus of opinion should be sufficient authority for the assumption that Lemuel Kilby as baritone singer and teacher is entitled to more than usual distinction for voice equipment and musical intelligence. He has repeatedly



LEMUEL KILBY,
Baritone.

demonstrated his art and the possession of a vocal organ of rare calibre, smooth and of mellow timbre and great power, which he handles with fine taste and the best possible consideration for its resources. A distinguished voice critic says of him: "A baritone whose voice boasts both enviable traits of wide range and beauty of tone and is of unusual sympathetic appeal. His enunciation, style and a certain robustness of treatment explain this baritone's unqualified success."

His success as a teacher of the voice is vouched for unqualifiedly. The tributes enumerated above, coupled with

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Alma Voedisch in Chicago

Returning to her office in New York after a summer spent in Colorado and the West, Alma Voedisch stopped in Chicago a few days this week. Miss Voedisch, looking the picture of health and full of enthusiasm, favored this office with a visit during her stay here. She stated that she expects a good season for the different artists under her management.

Vittorio Trevisan on Tour with Opera Association

Vittorio Trevisan, the prominent basso buffo of the Chicago Opera Association, will interpret the roles of that character in the operas given throughout the coming tour of the association. In buffo roles Trevisan has no peer, and his artistic interpretations of the various parts assigned him are always features of any performance.

Bessie Bown Ricker Helps Cheer Soldiers

Bessie Bown Ricker, the clever interpreter of child verse and song stories, formerly of Chicago and now located in St. Louis, Mo., has been helping cheer up the boys in the various camps. Last week Mrs. Ricker read at the R. R. Y. M. C. A. hut before John F. Moore, secretary of the Transportation Bureau of the National War Work Council, and Dr. Munn, who lectured on war work in St. Louis. Mrs. Ricker had engagements to cheer the soldiers with her readings at Scott Field Aviation Camp, at the Jefferson Hotel and at the Soldiers' and Sailors' Club, all of which, however, have been postponed on account of the influenza epidemic. She helps cheer up the returning wounded soldiers while they wait between trains, sitting around a cheery fire in the hut of the Y. M. C. A. in St. Louis. She is a diligent worker and goes about "doing her bit" happily and delightfully.

Lieut. Jasper French Dead

Condolence is extended to Mrs. Florence French in the loss of her son, Lieut. Jasper French, who was killed in an aeroplane accident Tuesday of this week at West Point, Miss. Lieutenant French was student instructor at Payne Field and was recently appointed lieutenant. The funeral was held at Dallas, Texas, the home of his young widow.

Czerwonky to Make First Chicago Appearance

Richard Czerwonky, the eminent violinist, will make his first Chicago appearance in recital on Sunday afternoon, October 27, at the Playhouse in the Fine Arts Building. Considerable interest attaches to this concert, because, although Czerwonky has met with distinguished success as a soloist and in recital in practically every large city in the country, the present is his first recital appearance in Chicago. The concert is under the management of Amy Keith Jones.

Edison Symphony Orchestra Opens Season

With thirty-eight of its members in service, the Edison Symphony Orchestra, Morgan Eastman, conductor, opened its season last Thursday evening in Orchestra Hall. Barbara Wait, contralto, was the soloist of the evening, singing Verdi's "O Don Fatale," and "When the Boys Come Home" as encore.

American Conservatory Notes

For the benefit of the American Friends of Musicians in France a piano recital will be given at the Playhouse on Tuesday afternoon by Allen Spencer. The program will consist of works by French and American composers and will include a group of compositions of Americans who are enlisted in their country's service. The expenses of this recital will be paid by the American Conservatory of Music, so the entire proceeds can be applied to the aid of the destitute musicians in France. Another concert for the same benefit will be given by the Chicago Symphony Orchestra, with Harold Bauer as soloist.

This week's regular Saturday afternoon recital was given by A. Louise Suess, reader, and Thomas Remington, baritone, at Kimball Hall.

Paris Symphony Orchestra Tour Rearranged

Due to its late arrival in this country and the influenza epidemic, the Paris Symphony Orchestra has found a revision of its coming tour necessary, and therefore the two Chicago performances set for Sunday, December 1, at the Auditorium will probably be deferred a fortnight.

International College Music Appreciation Class

The International College, Emma Clark Mottl, president, presented Georgina Macpherson before the music appreciation class Friday morning at the college suite in the Auditorium Building. Miss Macpherson is piano laureate of the National Conservatory of Paris and accredited exponent of the late Rafael Joseffy. Therefore, she was capable of giving Joseffy's interpretative ideas of the

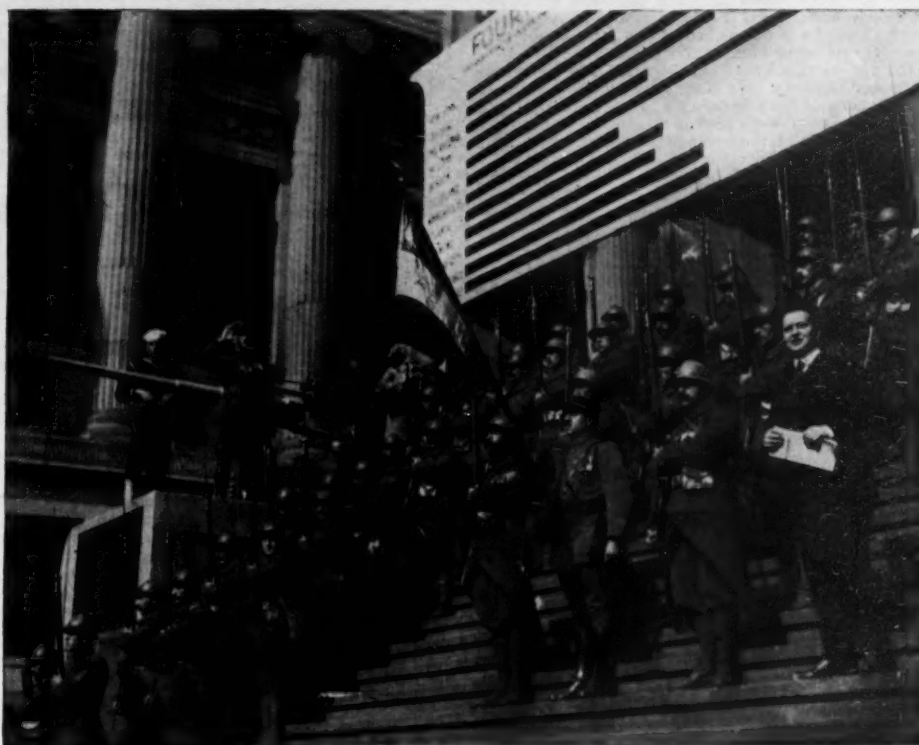


Photo by Paul Thompson.

THE FAMOUS FRENCH LEGION,

With John Hand, the American tenor, at the right, at a Liberty Loan rally on the steps of the Sub-Treasury, New York.

John Hand Sings for Liberty

The accompanying pictures shows a scene on the Sub-Treasury steps here last week during the whirlwind finish of the Liberty Loan drive. The famous French detachment which came here to help in the campaign is seen standing at attention, while with them is John Hand, the American tenor, who placed his singing services at the disposal of the great cause and not only stirred the vast outdoor audience to demonstrative endorsement of his vocal contributions, but moved them also to reciprocate by totaling their bond contributions into enormous figures. The soldiers and the committee insisted on having Mr. Hand in the picture, and expressed their regret that they

could not at once take him to France to rouse the boys there with his enthusiasm and his stimulative vocal presentations. The camps all over this country are anxious to secure Mr. Hand for their entertainments, and he will do much patriotic work of that kind in the intervals between the concerts booked for his regular tour, which will take him from the Atlantic to the Pacific, at the end of his engagement with the Society of American Singers.

The vast crowd before the Sub-Treasury steps cheered with wildest enthusiasm when Mr. Hand improvised some words about "keeping the home guards pushing behind Pershing" in the second chorus of "Keep the Home Fires Burning."

Brahms G minor rhapsodie the Debussy arabesque and Liszt's "Mignon Song." Miss Macpherson made these works thoroughly interesting with her clever illustrations and explanations, and brought out points heretofore unknown in those selections. These music appreciation classes are in connection with the ensemble classes held at the school every Friday morning, which are directed by Alexander Krauss, violinist of the Chicago Symphony Orchestra. They are free to music lovers and students.

"Flu" Cancels All Concerts

The new order closing all theaters and public places on account of the epidemic included concerts as well. Thus there were no Chicago Symphony concerts this week. Mischa Elman's concert for Sunday afternoon, October 20, and the concert to be given by Sophie Braslau and Efrem Zimbalist at the Ashland Auditorium on the same afternoon also were cancelled. The management of the Chicago Symphony Orchestra announces that all cancelled concerts will be made up.

Chicago Musical College Notes

Robert Louis Barron, student of the violin department, has been appointed director of the violin department of the School of Music, State University of Oregon, Eugene, Ore.

It will be of interest to observe that one of the students from the class of Prof. Leopold Auer—Enric Madriguera—who is scheduled to play at the concert of the Chicago Musical College this Saturday, comes from

Barcelona, Spain. The roster of pupils who have availed themselves of the artistic advantages of the institution includes those who have come to it from London, England; Warsaw, Poland; Petrograd, Russia; Mexico, Armenia, Turkey, Japan, Norway, Denmark and Canada.

Eloise Fogle pupil of the vocal department, has been appointed to a position as vocal instructor in the Girls' College, Blue Mountain, Miss.

Felix Borowski lectured on the music of the ancient Greeks and Romans in Ziegfeld Theater this Saturday.

The program given by the Chicago Musical College in Ziegfeld Theatre last Saturday morning at eleven o'clock was presented by pupils of the piano, vocal and violin departments.

Notes

The University Orchestral Association of the University of Chicago presented the Chicago Symphony Orchestra, Eric Delamarter, conductor, in the first of the series of symphony concerts at Leon Mendel Hall on Tuesday afternoon.

Charles Quinn, Athenaeum building, long established teacher of string instruments, has also assumed the directorship of the brass, reed and string department of the Centralizing School of Music.

The opening program of the Chicago Artists' Association was given Tuesday afternoon, October 15, at the Fine Arts Recital Hall. Several members of the association participated.

JEANNETTE COX.

Another Auer pupil who will make her debut at Carnegie Hall, November 3, 1918.

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THE SEASON OF 1918-19 IS ELMAN'S TENTH CONSECUTIVE SEASON IN AMERICA.

Baby Taras Alexandrovitch Votichenko

Names are often deceiving. For instance, Taras Alexandrovitch Votichenko is a born and bred American, although as yet he is not aware of the great honor that has been thrust upon him.

At the age of two Taras can boast of some remarkable accomplishments. He stands as a shining example of the influence of both heredity and environment. He is the son of Sacha Votichenko, the Russian composer and sole exponent of the tympanon. This instrument was first played at the court of King Louis XIV by Pantaleon Hebenstreit, Votichenko's famous ancestor. At his death it was sent to his family in Russia and has since been handed down from generation to generation. Sacha Votichenko says it is the only instrument of its kind now in existence.

Almost from the first Baby Votichenko showed marked interest in this ancient tympanon. Standing



TARAS ALEXANDROVITCH VOTICHENKO,
Son of Sacha Votichenko, the Russian composer and sole
exponent of the tympanon.

upon his high chair he delights to play upon it with his father's big padded sticks. If the audience is not always duly impressed, Taras Alexandrovitch Votichenko adds to the general confusion by throwing back his imaginary hair (unlike his father, he has very little to boast of yet) and singing some very remarkable impromptu songs. Recently, Sacha Votichenko decided that it would be cheaper to buy Taras a little piano, as his beloved tympanon suffers cruelly and is in constant need of repairs.

Mrs. Votichenko complains that Taras never has taken his distinguished father seriously. With the artist's usual disregard for the proprieties, Taras insists upon calling his father by his first name. To Taras Votichenko's studio in the Hotel des Artistes, which is said to be the most unusual studio in America, is just "Sacha's Musica," a place where babies with artistic temperaments may be both entertaining and entertained.

Environment, as well as heredity, has been very good to little Taras. It has provided him with an American mother, a Russian father, an Italian nurse, a Spanish house, and many delightful French artists who come frequently to call at the home and studio. So without any conscious effort on his part Taras soon learned that a cake by any other name would taste as sweet. His mother claims that he has to speak five languages in self defense, and believes that he is more sinned against than sinning. Taras is one of the few model infants who never speak until they are spoken to—the fact is, he is never quite sure what tongue a stranger is apt to use. Jack of all languages and master of none, he nevertheless manages to make himself understood. German alone is excluded from his remarkable vocabulary. Although of Russian and American parentage,

Italian is the language of his choice. One day, in conversation with a friend, Mrs. Votichenko remarked that Taras looked like "a regular little Dago." This was too much for the dignity of Taras Alexandrovitch Votichenko. "Me no Dago," he said scornfully, looking at his mother with great reproving black eyes; "Taras is big 1-tal-ian boy!"

Unhampered by the constant suppression and misunderstanding which clouds the life of so many imaginative children, Baby Taras shall have ample opportunity to develop any gifts which he may have inherited from his long list of distinguished ancestors.

Grace Hoffman Raised \$3,500,000 in Two Hours

"Buy Liberty Bonds! Buy Liberty Bonds!" has been Grace Hoffman's constant call during all the four rallies, and she deserves much credit for her sincere patriotism and untiring services in behalf of her country. Her magnificent voice is of such inspiration to those who hear her that immediately after her singing at the New York Cotton Exchange on October 17, \$3,500,000 worth of Liberty Bonds were sold. Recent appearances have been October 11, Aldine Club; October 16, Borough Hall, Brooklyn, and others too numerous to mention. Miss Hoffman was recently married to a prominent New York surgeon, Dr. J. Willis Amey.

Prominent Artists at McLellan Studios

A long list of prominent artists now before the public are reflecting more potently than declarative sentences the scope and value of Eleanor McLellan as a vocal teacher. If by their singing they reflect the power of their teacher to direct along right lines, her ability to inspire diligent and intelligent work, then the records of the following singers, who have studied or are studying with Eleanor McLellan certainly redound to the credit of this well known New York vocal teacher and cultured woman. These are: Dan Beddoe, tenor; Emily Beglin, soprano; William Bon-



Campbell Studio.

ELEANOR McLELLAN,
New York Vocal Teacher.

ner, tenor; Blanche da Costa, soprano; Meta Christensen, alto; Eleanor Cochran, soprano; Josephine Dowler, soprano; Sue Harvard, soprano; Marguerite Ringo, soprano; Margaret Romaine, soprano; Louis Shenk, bass; Olive Nevin, soprano; Mrs. J. H. Flagler, alto; L. H. Harper, tenor; Marie Tiffany, soprano; Tom Daniels, bass; Hazel Dawn, soprano; Christie MacDonald, soprano; Josephine Follansbee, soprano; Edward Evans, bass; Olive Ulrich, soprano; Henrietta Wakefield, alto; J. Weibley, bass; Elsie Rochester, soprano; Selma Lucas, soprano.

Henrich an Influenza Victim

"It is certainly sad to die for one's country, but to die in the camp of this dreadful influenza before you ever had a chance to go to the front is indeed more than sad," said Mme. Soder-Hueck, to a representative of the MUSICAL COURIER recently. "That is what has happened to one of my most gifted young tenors, Walter Henrich, who was training at the Pelham Bay Naval Station. Mr. Henrich, only twenty-one years of age was a man of splendid build, healthy and tall and strong, and the possessor of a tenor voice of exceptionally beautiful quality, which combined with fine musicianship and intelligence made everything in his favor for a great future. His voice was of the rare timbre of Walter Heckman's, who is now in France. He had in one year of study made considerable development and progress under my guidance, yet, like so many of my fine singers, he felt he had to enlist; so, talking it over with me, with the intention to take up vocal work after the war was over, he joined the Navy last Spring, and he certainly felt very happy and contented. Everybody at Pelham Bay enjoyed his beautiful voice and his frequent singing there soon made him a favorite. Now to think that this terrible disease took him away, it grieves me very much indeed."

Guilmant School Announces

Berolzheimer Free Scholarships

The Guilmant Organ School has reopened for the season with a fine enrollment. There is a demand at this time for organists who understand the requirements of the day and who have received a sound training. This brings many young men and women to the Guilmant School, where not only do they receive a solid foundation to build upon and the best that teaching can provide, but at the same time Dr. William C. Carl and the members of the faculty take a personal interest in each student and an endeavor is made to place them as soon as prepared. The classes in service-playing, under Dr. Carl, already have started, and the present season's work will include many important practical features soon to be introduced.

The examinations for the six annual free scholarships offered by Commissioner and Mrs. Philip Berolzheimer have been held. The fortunate candidates who will profit by their generosity for the present season are: E. Lois Birchard, Mt. Vernon, N. Y.; Pauline George, Pittsburgh, Pa.; Harry W. Cosgrove, New York; Florence I. Lee, Bayonne, N. J.; Ruth W. Talmage, Oyster Bay, N. Y., and Louise Duisdicker, New York City.

J. Fred Wolle Heard in Organ Recital

On Sunday evening, September 15, J. Fred Wolle gave an organ recital in the New Goshenhoppen church, one of the oldest Reformed churches in America, founded in 1727. The church is situated about half a mile west of East Greenville, Pa., and has a membership of over 1,000 communicants. An inspiring feature of the recital was the enthusiastic singing by the congregation of "The Star Spangled Banner," "Onward, Christian Soldiers" and "America."

Emma Thursby Returns from Connecticut Shore

Emma Thursby has returned to New York after a very pleasant summer at Fenwick, Saybrook Point, Conn., the home of Mrs. Walton Hall Smith, one of her most promising young pupils, who has a lovely voice. She will resume her studio work at 34 Gramercy Park this week.

Miss Thursby is delighted with the success of her pupil, Meta Reddish, in South America. Reports from Santiago de Chili are glowing. She was welcomed with great applause and the ovations of two years ago, when she was recalled seventeen times, were repeated. She sang "Rigoletto," "I Puritani," "Lakme" and "Sonnambula," and is soon to appear in Cisneros' "El Matrimonio Segreto." After her return she will probably appear in New York.

Among Miss Thursby's artist-pupils who have been very busy during the summer may be mentioned Gertrude Karl (Elda Laska), contralto, who has been doing work in the camps, singing as many as thirty concerts in two weeks. She is a fine exponent of the Czechoslovak music. Grace Kerns, soprano of St. Bartholomew's Church, went to France in the spring, and has become such a favorite that the church committee have allowed her three additional months' vacation. Enid Watkins is also over there doing good work, as is Alice Avery Wakeman, accompanist. Estelle Harris, with her glorious voice, is arousing "the boys" in the various camps to the greatest enthusiasm. She is soon to make an extended concert tour through to the Pacific Coast. Reba Cornett Emory, after a busy summer and a rest at her home, Cazenovia, N. Y., has resumed her position as soprano at the Broadway Tabernacle. Alice Eversman is re-engaged at the Metropolitan Opera House. She has had a very full summer. Josephine Bettinetti has been helping in the camps and for the Red Cross.

Just before leaving Fenwick, Miss Thursby arranged an entertainment for the benefit of the Red Cross, at "Hartlands," the beautiful home of Mr. and Mrs. George Watson Beach, whose hospitality is well known on the Connecticut shore. Miss Thursby induced Mrs. Theo. Parsons, author



EMMA THURSBY,

(Left), and her pupil, Mrs. Walton Hall Smith, in front of Mrs. Smith's summer cottage at Fenwick, Saybrook Point, Conn.

of "Scientific Brain and Body Building," to stop at Fenwick on her way from her mountain vacation at Lake Morey to her New York studio, where she resumes her classes. Miss Thursby considers Mrs. Parsons' work the foundation of artistic training for singers. Mrs. Parsons gave a most interesting lecture on "Physical Preparedness for Women," with personal illustration and life postures, which aroused great enthusiasm in the audience, which came from Saybrook, Old Lyme and even from Hartford. Mrs. Walton Hall Smith sang songs by Cadman, ending with a stirring rendition of Ole Speaks' popular "When the Boys Come Home."

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ST. LOUIS ORCHESTRA TO GIVE COMMUNITY SINGING

St. Louis, Mo., October 18, 1918.

Community singing, which has swept the country like wildfire, because of the opportunity for people to express themselves, has invaded the ranks of the orchestra and will claim fifteen or twenty minutes on the popular programs throughout the season. Marion Taucke, a young St. Louis contralto, will be soloist at the first of these concerts, on Sunday afternoon, November 10. Miss Taucke is well known through her frequent appearances of the past season or two here. Her voice is of much promise.

Century Opera Company Starts Season

Subject to the quarantine now in effect all over the city, the Century Opera Company will open Sunday night at the American Theatre for a week of "Faust," "Cavalleria Rusticana," "Il Trovatore," "Bohemian Girl," "Carmen" and "I Pagliacci." Edward M. Beck, manager, announces, in addition to good principals, a chorus of twenty-eight, an orchestra of twenty-five, and adequate scenery. Edna Kellogg, niece of Anna Fittz, is the leading soprano, and St. Louis is looking forward to her work in "Carmen" and "Pagliacci" with a good deal of pleasure.

Gladys Stevenson Pleases in Recital

Gladys Stevenson, pianist, gave a recital at the Sheldon Memorial on Tuesday evening, October 1, preparatory to her departure for New York to continue her studies for the concert stage. Her program was comprehensive, not to say ambitious, ranging from Bach to Debussy. It was rather a pretty courtesy, her playing of the "Scottish Legend," by Mrs. H. H. A. Beach, who, by the way, is an ardent admirer and sponsor of Miss Stevenson. There is much talent in this young pianist, and it will be interesting to hear her in the course of a couple of years, when her interpretation will naturally balance her technic better than it does now.

Z. W. B.

YSAYE RETURNS TO CINCINNATI

Cincinnati, Ohio, October 19, 1918.

Not in many years has the musical season in Cincinnati been opened as late as this year. The Symphony concerts are delayed for two weeks; there have been no recitals this month, and the first prominent star on the musical horizon promised here is Jascha Heifetz, the spectacular young Russian violinist, scheduled to appear in Emery Auditorium on Wednesday, November 20.

Eugen Ysaye returned home last week after several months' recreation at his summer home at Scarsdale-on-the-Hudson, New York. G. A. Aerts, Belgian Consul, and A. F. Thiele, new manager of the Symphony Orchestra, were among the group that welcomed the maestro at the Central Depot. Crowds of friends gathered at the Hotel Sinton and gave him an impromptu reception in the cor-

ridor. Ysaye was accompanied by his secretary, Leo Driessens, a Belgian soldier, who has been associated with the violinist for the past twelve years. "I have cabled Paris for the scores of three French symphonies that Ysaye plans to play here," said Mr. Driessens, "symphonies by Dubois, d'Indy and Chausson. Ysaye rested during the entire summer. Of course he played the violin every day and at night played chamber music with Mischa Elman, Jacques Thibaud, Maurice Dambois and Leon Sametini just for recreation."

Emil Heermann, concertmaster of the Cincinnati Orchestra, has returned to the city from his summer vacation, which he spent with Mrs. Heermann and her family in New Paris, Ind.

Minnie Tracy last week gave a lecture at the Sacred Heart Convent, Clifton, which she illustrated by singing an unusual program of Russian and French songs. Miss Tracy will also lecture before the Cincinnati Lecture Club in November. Her pupil, Emma Noe, will make her first appearance with the Chicago Opera Company next month.

Local music lovers are happily anticipating the first pair of concerts by the Cincinnati Symphony Orchestra, scheduled for November 8 and 9. Ysaye has chosen the immortal fifth symphony of Beethoven for an opening feature and this has caused a great deal of pleasure in Cincinnati musical circles. Harold Bauer, will be the soloist at the first concert, in the C minor concerto of Beethoven. The sale of subscriptions and single seat tickets continues to be large, and, judging from the heavy demand from out-of-town patrons, the season has bright prospects despite all contracting conditions of the present day.

Charles M. Courboin, the organist, is to be heard in this city under the auspices of the Southern Ohio Chapter of the Organist Guild, at the Church of the Covenant, Wednesday, November 6.

R. F. S.

WHERE THEY ARE TO BE

Althouse, Paul—Women's Music Club, Columbus, Ohio, October 25.

Atwood, Martha—Grand Rapids, Mich., November 15.

Beddoe, Mabel—Schenectady, N. Y., October 26; Jersey City, N. J., November 22.

Braun, Frank—Denver, Col., November 1.

Breeskin, Elias—Chicago, October 27; Milwaukee, Wis., October 29; Hamilton, Ont., October 31.

Bridewell, Carrie—Chicago, Ill., November 6.

Brown, Eddy—Lake Forest, Ill., October 26; Milwaukee, Wis., October 28; Des Moines, Ia., October 30; Sioux City, Mo., December 17; St. Paul, Minn., December 19; Minneapolis, Minn., December 20.

Caruso, Enrico—Chicago, October 27; Milwaukee, Wis., October 29.

Case, Anna—Syracuse, N. Y., November 12.

Courboin, Charles—Grand Rapids, Mich., December 13.

Damrosch, Walter—Cleveland, Ohio, November 22.

Denton, Oliver—Potsdam, N. Y., October 28; Ogdensburg, N. Y., October 29.

Disque, Olga—Schenectady, N. Y., November 9.

Easton, Florence—Women's Music Club, Columbus, Ohio, October 25; Boston Symphony Orchestra, Boston, November 1 and 2; Philadelphia, November 4; Washington, November 5; Baltimore, November 6; Brooklyn, November 8.

Ferguson, Bernard—Richmond, Va., November 1; Petersburg, Va., November 2; Camp Lee (Petersburg), Va., November 4; Norfolk, Va., November 5; Winston-Salem, N. C., November 7; Roanoke, Va., November 8; Danville, Va., November 11; Charleston, W. Va., November 14; Huntington, W. Va., November 15; Portsmouth, Ohio, November 16; Clarksburg, W. Va., November 19; Washington, D. C., November 22.

Galli-Curci—Cleveland, Ohio, November 15.

Gates, Lucy—Kansas City, Mo., November 26.

Garrison, Mabel—Cedar Falls, Ia., October 24; St. Paul, Minn., October 29; Newport News, Va., November 8; Uniontown, Pa., November 11; Pittsburgh, Pa., November 15; Chicago, November 24; St. Louis, Mo., November 26; St. Joseph, Mo., November 27.

Greene, Walter—Potsdam, N. Y., November 15; Ogdensburg, N. Y., November 16; Amsterdam, N. Y., November 17.

Gills, Gabrielle—Springfield, Ill., November 6; Women's Music Club, Columbus, Ohio, November 19.



THE TENOR WHO CAME BACK, HIS WIFE, AND TEACHER.

Orville Harrold sprang into fame as an operatic tenor almost overnight in London eight years ago; but he found—as so many other singers have—that being an American operatic tenor is more productive of fame than of fortune. So he went over to light opera and to the Hippodrome, where, singing two performances a day through two seasons, he spoiled the voice that had brought him fame. Realizing this, he and Mrs. Harrold determined that he should stop all work, rest, and attempt to restore his voice to its previous condition. He followed a very strict régime of life and study, working in the studio with Frederick Haywood for over a year, and the astonishing result was evident when he appeared in "The Tales of Hoffman" with the Society of American Singers at the Park Theatre, New York. He was given an ovation by the audience, and the press praised him extravagantly, the New York Tribune declaring him to be "far and away the finest American tenor." The pictures show Mr. Harrold (above, © Mishkin, N. Y.), Mrs. Harrold (photo, Apeda), and Frederick Haywood, the New York teacher who rebuilt Harrold's voice.

"FAR AND AWAY THE FINEST AMERICAN TENOR"

says the New York Tribune of

Orville Harrold

But last night his voice of eight years ago returned to him, and his tones were rich and powerful. Mr. Harrold has style, a beautiful voice, great clarity of diction, and fine character sense. He is today an artist of the very first rank, far and away the finest American Tenor.—New York Tribune, October 11, 1918.

But the feature of the evening was the fine singing of Mr. Harrold. He electrified the audience singing with beautiful quality of tone and passionate fervor.—New York Herald, October 11, 1918.

And he invested his characterization with splendid vocalism, wide range of dramatic expression, and remarkable intelligence. A special word of praise is due Mr. Harrold for his faultless presentation of the English text.—New York American, October 11, 1918.

Mr. Harrold's exceptional voice was in good condition, and his high notes stirred the audience to shouts of approval. One can always be sure with Mr. Harrold that his performance will be thoroughly studied musically, sound and skilful as to phrasing, diction and expression.—New York Globe, October 11, 1918.

Chief of the stars was Orville Harrold; his splendid voice a delight to hear, his romantic presence and his easy, graceful bearing an object lesson to tenors, not only of America, but of foreign birth.—New York Evening World, October 11, 1918.

It was here that Orville Harrold won the loudest tribute of the evening.—New York Evening Post, October 11, 1918.

Exclusive Direction: Walter Anderson
62 West Forty-fifth Street, New York

Hackett, Arthur—Portland, Me., October 24; Manchester, N. H., November 12; Omaha, Neb., November 19; Indianapolis, Ind., November 22; Galesburg, Ill., November 25; Pittsburgh, Pa., December 25; Springfield, Ill., December 9; Handel and Haydn Society, Boston, Mass., December 23; Mendelssohn Club, Chicago, Ill., December 12; Pittsburgh, Pa., December 25; Indianapolis Orchestra, St. Paul, Minn., January 30; Minneapolis Orchestra, Minn., January 31; annual festival, Orlando, Fla., February 28; Atlanta, Ga., April 10; Peoria, Ill., April 15; Handel and Haydn Society, Boston, Mass., April 20.

Hughes, Edwin—Detroit, Mich., November 3.

Lazaro, Hipolito—Kansas City, Mo., November 12.

Levitzi, Mischa—Chicago, October 25, 26; Hibbing, Minn., October 29; Virginia, Minn., October 31; Duluth, Minn., November 1; Erie, Pa., November 4; Warren, Pa., November 5; Pittsburgh, November 15; Milwaukee, Wis., November 18; Galesburg, Ill., November 25; Cleveland, November 29; Chicago, December 1.

Liten, Carlo—Minneapolis, Minn., October 24, 25; Pittsburgh, Pa., October 28, 29.

Macbeth, Florence—Winnipeg, November 15, 16.

Matzenauer, Margaret—New York Symphony, Cleveland, Ohio, November 22.

McCormack, John—New Orleans, October 28.

Miller, Reed—Denver, Col., November 1.

Méró, Yolanda—Kansas City, Mo., November 26.

Middleton, Arthur—Denver, Col., December 2.

Morgana, Nina—Milwaukee, October 29; Chicago, October 27.

Morrissey, Marie—Cleveland, October 29.

Muratore, Lucien—Seattle, Wash., October 28.

Novaes, Guiomar—Chicago Symphony Orchestra, Cleveland, October 29.

Ornstein, Leo—Rochester, N. Y., November 8; Philadelphia Symphony Orchestra, Philadelphia, November 1 and 2.

Raisa, Rosa—Dayton, Ohio, November 7.

Smith, Ethelynde—Baton Rouge, La., November 14; Lancaster, Pa., November 3.

Stokowski, Leopold—Philadelphia Symphony Orchestra, November 1 and 2.

Thornburg, Myrtle—Denver, Col., November 1.

Thibaud, Jacques—Women's Music Club, Columbus, Ohio, November 19; Springfield, Ill., November 6.

Tiffany, Marie—Huntington, W. Va., October 25; Bluefield, W. Va., October 28; Mechanicsburg, Ohio, October 29; Lebanon, Ohio, October 30; Lancaster, Ohio, October 31; New Lexington, Ohio, November 1; Athens, Ohio.

Trnka, Alois—Brooklyn, October 24; Springfield, Mass., November 2; Allentown, Pa., November 15.

Van der Veer, Nevada—Denver, Col., November 1.

Werrenrath, Reinald—Newport News, Va., November 8.

Wheeler, Frederick—Denver, Col., November 1.

Ysaye, Eugen—Pittsburgh, Pa., November 6.

Opening of "Freedom" Postponed

On account of insufficient scenic rehearsals, the opening of "Freedom" at the Century Theatre, New York, will not take place until Saturday evening, October 26. The well known operatic concert artist, Marcia van Dresser, will create the title role in the new production.

Wide Artistic Scope Marks

"Romances en Costumes"

The inquiries regarding *"Romances en Costumes"* are not only many but varied. Not long ago the *MUSICAL COURIER* contained, in response to requests, a detailed description of just what was *"Romances en Costumes."* Now comes a question as to whether the groups and types mentioned therein are the only one that Roger de Bruyn and Merced de Pina, the originators, intend to present. These artists wish it distinctly understood that while they think they have selected characters in themselves interesting and in good contrast to each other, one of the values



ROGER DE BRUYN AND MERCED DE PINA.

of *"Romances en Costumes"* is its "elasticity"—its adaptability to individual taste. So, if one by chance does not fancy a pretty French marquis, one can by all means call for a virile peasant from the south of France; or if a Spanish girl is entirely too gay, these artists have only to press the lock of their magic chest and lift out the dress of a more demure type, with fitting music, accessories and atmosphere all wrapped up in the same package! And if instead of Colonial duets there is preference for the voices blended in songs of sunny Italy, with all their wealth of melody, and bright reds and greens of sash and scarf, it is only necessary, as in the happy days of fairies, "to wish hard" to bring about the change. Speaking of fairies, if instead of Peter Pan—but is there really any one who can think of a fairy they'd rather meet than Peter Pan? Or

is there any one so crabbed as to eliminate fairies altogether?

From Kingsbery Foster, who is directing this attraction, comes the following notice:

"Romances en Costumes" at present consists of an Italian Abruzzi peasant, Peter Pan, a Fairy (English songs), Spanish dancing girl, French marquis, and Colonial duet group. However, other characters can be substituted at will for any of the above mentioned; or if it is desired that any particular national idea be carried out, solo and duet groups can all be arranged in one language, such as English, French, Italian, to keep in the frame.

CARUSO THRILLS DETROIT
IN "PAGLIACCI" PERFORMANCE

Central Concert Company Opens Its Brilliant Course
with Great Performance—Muzio and Amato

Also in the Cast

Detroit, Mich., October 17, 1918.

Tuesday evening, October 15, the remodeled Arcadia opened its doors to an audience that filled every available space in the house. The Central Concert Company had promised much and lived up to its promises. The hall is much improved by the horseshoe of boxes which has been put in. The auditorium is broadened, with material benefit in appearance and in acoustics. The stage presented a beautiful picture of autumn trees and foliage, which added much to the realism of the opera. The cast included Claudia Muzio, Enrico Caruso, Pasquale Amato, Francesca Daddi and Millo Picco, with a local orchestra and chorus under the direction of Giorgio Polacco. All the artists were in superb voice and acted with the fire and abandon that characterize them at their best. It is safe to say that no one who heard the opera here ever will forget either that or the frenetic enthusiasm of the audience.

The chorus was composed of professional and semi-professional singers who were trained in their vocal work by Jennie M. Stoddard, while Paul Eisler taught them stage business, a proceeding in which Miss Muzio and Mr. Picco also were of great assistance. Not only was the chorus vocally excellent, but it was not stilted in action and received much praise for the professional standard it reached. The most difficult task of all fell to Giorgio Polacco, who had an orchestra recruited from various sources. It was no small triumph to have succeeded in two days into welding it so that it gave adequate support and developed a good quality of tone.

The principals are so famous in their *"Pagliacci"* roles that their performances need no detailed mention, except to say that Caruso thrilled his hearers, Muzio delighted them with her beauty, sparkle and vocal mellifluency, and Amato gripped them with his intensely dramatic portrayal of Tonio.

W. H. B. Burnett, who brought about this performance, deserves warm congratulations, and he received them on every side. He succeeded in giving Detroit a musical sensation of the first order.

Metropolitan Quartet at Arena

Not to be outdone in providing our city with artistic treats of the first order, James E. de Voe on Monday evening, September 30, threw open the Arena Gardens to the public. To live up to its name, the hall is decorated like a summer garden. It is large, commodious, and comfortable, with good acoustic properties. On the occasion of its opening it was filled with an audience that listened with enthusiasm to a program of excerpts from Grand Opera furnished by the Metropolitan Opera Quartet, consisting of Frances Alda, Carolina Lazzari, Martinelli and de Luca. The ensemble numbers were particularly interesting, as they have been heard all too seldom here, where opera is administered in homeopathic doses. Every number was encored, and the program was fortunately short enough so that it could be doubled without making the concert too long.

Orchestra Starts Rehearsals

Ossip Gabrilowitsch, the new conductor of the Detroit Orchestra, has begun rehearsals. He is also giving a series of lectures, illustrated by members of the orchestra, before the various women's clubs and music students. Nothing is being left undone to create an interest in the orchestra. There are three women to be included in the membership, two harpists and one first violinist. Women harpists have not been unknown in the great orchestras, but a woman first violinist is unusual.

Notes

Margaret Mannebach, of the Detroit Institute of Musical Art, was the accompanist for the chorus rehearsals of *"I Pagliacci."* She won many encomiums for her splendid work. J. M. S.

Paulo Gruppe Writes from France

Paulo Gruppe, the cellist, has just remembered his friends on the *MUSICAL COURIER* staff with a post card sent from Laneville-les-Raons-l'Etape, a little village in the Vosges Mountains, on which he says: "Kind regards to my friends on the *MUSICAL COURIER*. Am having a great time." The post card shows the public square and fountain in front of the Hotel du Pont, which has been scuttled by fire. The interesting figures in the photograph are two German prisoners, one with a broom and the other with a shovel, busy clearing up the square.

Winifred Byrd Duplicates Success in South

That Winifred Byrd's success in New York last season was recently repeated in three Southern colleges is emphasized by the following clipping from the Evening Herald of Rock Hill, S. C., dated September 28:

Deserving, indeed, of the appellation "America's wonder pianist" is Winifred Byrd, of New York City, who appeared in Winthrop Auditorium last evening as the initial number of the Star Course. The coming of this artist had been heralded for weeks and looked forward to with keenest interest by music lovers of the city and vicinity. And they were not disappointed, for the dainty young girl, fragile almost in appearance, surpassed even the most optimistic expectations, proving herself a poet artist, such as has never been heard in Rock Hill before. Words fail to adequately describe her playing. With the instrument as her "canvas," she painted veritable tone pictures of such warmth of coloring, such exquisite shading, such perfect tone perspective, that the audience could at once grasp the soul of the composer.

The program was a delight from start to finish, the audience giving the hushed attention which is its highest tribute. Specially enjoyed was the "Turkish" march, which called forth an insistent encore, and the closing Liszt number, *"La Campanella."* After the recital numbers hurried to the stage to give voice to their appreciation, and it is the hope of all that the artist will return at an early date.

The Weekly News said as follows:

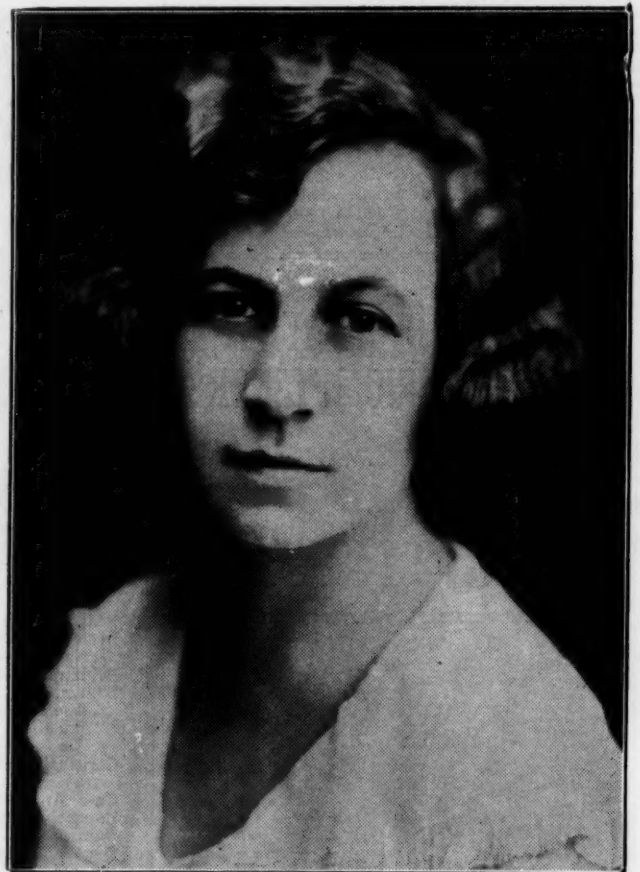
A large and enthusiastic audience attended the opening number of the Star Course last Friday night. Winifred Byrd, concert pianist, not only justified by her brilliant playing the heralded announcement of a "youthful prodigy," but also impressed the more critical as an accomplished artist.

The opening number, Chopin's fantasia, op. 49, heard only too seldom, was played with rare poetic insight, displaying exquisite delicacy of touch and remarkable dynamic power in the climaxes. The Chopin studies were technically brilliant. The second group revealed some new attributes of this youthful player. The "Turkish" march, from the *"Ruins of Athens,"* by Beethoven-Rubinstein, given with clearness and a distinct rhythmic feeling, deserved the well merited applause for a second hearing. In the final group the varied tone coloring of the *"Bees,"* by Dubois, was delightfully interpreted. The program closed with a brilliant rendering of Liszt's *"La Campanella."*

Miss Byrd is an American pianist. She is receiving the much deserved recognition which formerly was given almost exclusively to foreign artists. Miss Byrd is appearing at a propitious time, and during her comparatively short career has received the very highest commendation for her mastery technique and refined artistry. We hope to hear her again.

Of her recital at Chicora College, Columbia, S. C., the State, dated September 29, wrote:

One of the foremost pianists of the day opened the winter series of concerts at Chicora College last night with a piano recital that placed her at once among the artists whose playing finds a permanent place in the memory. Miss Byrd is a tiny person, but possesses musical gifts of a decidedly heroic kind. Miss Byrd is one of the few musicians who can be really classed as a genius. The concert

WINIFRED BYRD,
Pianist.

was a decided success and was very much appreciated by those present.

H. H. Bellmann, director of music at the college, expresses his personal opinion of Miss Byrd's work in a letter, which read in part: "For those of us who heard you give the recital remains a lovely memory and a lasting inspiration."

The pianist's third recital was given at Coker College, Hartsville, S. C., on September 30, notices of which will be printed in these columns at a later date. An additional appearance on October 9 at Winston-Salem was cancelled on account of influenza.

October 16 Miss Byrd was the soloist at the Globe concert, New York, and she will give her second Aeolian Hall recital on November 4. November 7 Miss Byrd is to play at D'Youville College, Buffalo, N. Y.

Wachtmeister Songs at Swedish Concert

At the Swedish concert which will be held at Aeolian Hall, November 9, Samuel Ljungkvist, tenor, will sing two songs by Axel R. Wachtmeister, *"I skogen"* and *"Af tonen är inne."*

Giuseppe Vogliotti

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FARRAR DINNER RAISES \$4,000,000**Singer Plays Hostess at Sherry's to 400 Guests**

Geraldine Farrar played hostess at Sherry's, New York, on October 17, when more than 400 persons were her guests, and considerably over \$4,000,000 worth of bonds were purchased during the evening.

The hostess herself sold the bonds. William Boyd Thompson was the largest individual purchaser, with a subscription for \$1,000,000. Another guest, who preferred to make his subscription anonymously, bought \$500,000 worth. Louis Sherry subscribed for \$150,000 worth.

The J. P. Morgan, Hayden and Stone and the Lou Tellegen table, at which Miss Farrar's father and mother were sitting, each subscribed for \$100,000 worth. Mr. and Mrs. M. Lowenthal and Henri Bendel each took \$50,000 worth. Other subscriptions included \$75,000 by the Public National Bank, \$10,000 by Milton Wolf and \$3,000 by the employees of Sherry's.

Thomas W. Lamont spoke briefly on Russia, referring to that country as our faithful ally, and declaring that Russia should be considered both on her past and for what she may be expected to do in the future, not merely for the part she is playing now.

A New Mana-Zucca Hit

In a few days the Boston Music Company will have a new song by Mana-Zucca ready for issue. It is of a patriotic cast, entitled "The Star of Gold," reference being of course to the star placed on a service flag in commemoration of a dead hero. The words, which are immeasurably superior to the doggerel of the average so-called "patriotic song," are by Herman Heydt and P. C.



MANA-ZUCCA.

Warren. It seems bound to be one of the songs of the hour, for it has three very necessary requisites—it is serious, simple, and has a very strong heart appeal. It works up to a magnificently broad, sustained climax and, while frankly melodious, there is nothing tawdry about the music, something quite unnecessary to state in speaking of Mana-Zucca's work. It is a song of tremendous effect and has instantly been accepted for regular use by half a dozen professional singers who have seen it in manuscript. The publishers have provided a most attractive cover, a finely made reproduction of a service flag.

American Institute Has Interesting Calendar

Following is the calendar of free lectures and classes for students at the American Institute of Applied Music, New York, Kate S. Chittenden, dean:

Friday, October 18, 10 a. m. Classes in elementary harmony for adults. Meeting weekly.

Wednesday, October 23, 10 a. m. First year sonata classes for the study of musical form.

Wednesday, October 23, 11 a. m. First year vocal sight reading and ear training. Weekly.

Wednesday, October 23, 12 m. Classes in the history of music and musicians. Fortnightly.

Friday, October 25, 11 a. m. Normal playing classes, free to students taking the pianoforte teacher's course. Fortnightly. Fee for others \$15 for the year.

Friday, October 25, 4:15 p. m. A talk to parents and friends of our students on "The Value of Music Study at the Present Time," by Miss Chittenden, dean of the faculty.

Wednesday, October 30, 12 m. Recital of folksongs of six nations, Irish, Greek, Little Russian, French, Hungarian and Scotch, by Walter L. Bogert.

Friday, November 1, 11 a. m. Second year sonata classes, for the study of musical form, illustrated by pianoforte compositions and colored diagrams. Free to all regular students. Fortnightly.

Friday, November 8, 9 a. m. Psychology classes. Meeting for ten consecutive weeks.

Friday, November 8, 4:15 p. m. Forty-fifth sonata recital (the first program of the fourth season).

Saturday, November 9, 11 a. m. Classes in ear training, sight reading and introductory harmony for junior students.

Wednesday, November 13, 12 m. Lecture-recital by Katherine Ruth Heyman. Scriabin, the Man and the Composer.

Wednesday, November 27, 12 m. Second lecture-recital by Katherine Ruth Heyman. Debussy's Piano Music and Songs.

Wednesday, December 11, 12 m. Lecture by Marion Bauer on The Modern Trend in Its Relation to Music.

Six opera recitals by Mrs. George Lee Bready. The Ring of the Nibelung; the lesson that Germany has to learn. Wednesday, January 15, 12 m. I. The Rhinegold. The War Lord's dream of world power. The curse of greed and hate.

Wednesday, January 29, 12 m. II. The Valkyrie. Act I.

Wednesday, February 12, 12 m. III. The Valkyrie, Acts II and III. The innocent are sacrificed to selfishness and must die for the guilty.

Wednesday, February 26, 12 m. IV. Siegfried. Acts I and II. The coming of fearless youth.

Wednesday, March 12, 12 m. V. Siegfried. Act III. The War Lord's power destroyed by fearless youth. Dusk of the Gods. Act I. Woman must sacrifice to save the world.

Wednesday, March 26, 12 m. VI. Dusk of the Gods. Acts II and III. A new era dawns with the redemption of the world through love.

Dr. N. J. Elsenheimer Presents Talented Pupil

Grace Castagnetta, an exceptionally talented piano pupil of Dr. N. J. Elsenheimer, was presented by her teacher in recital on Saturday afternoon, October 19, in the lecture room of the Granberry Piano School, Carnegie Hall, New York. The little girl (she is only eight years old) surprised and charmed a large audience, playing a program which contained Bach's minuet in G major, polonaise in G minor, bourée in E minor, minuet in D major, minuet in G major and march in D major, fantasia in D minor, Mozart; Beethoven's sonata in G major, op. 42, No. 2; "The Pearls" and "Velocity," op. 109, Burgmüller; Grieg's "Watchman's Song," E major, and "Elfin Dance," op. 12, and Elsenheimer's "Gavotte a la Bach," E major, and "Scherzo a la Beethoven," A major. The latter two numbers are for piano (four hands) and were played by little Grace and her teacher.

Dr. Elsenheimer deserves much praise for the development of this little girl. He not only established a reliable technical foundation in this gifted child, who has studied with him one and one-half years, but has already guided her in interpretative work, which was evident throughout her entire performance. She gives every promise of becoming a shining light in the pianistic world, providing she applies herself as conscientiously to study as heretofore and continues on the lines as laid out by Dr. Elsenheimer.

Ida Haggerty-Snell Gives Studio Musicale

Ida Haggerty-Snell gave an interesting musicale at her residence studio, 337 West Eighty-fifth street, New York, on Tuesday evening, October 15, on which occasion she introduced J. Albert Morency, baritone, one of her ardent pupils, with Enrique Padrosa Allue, pianist, assisting. A very large and fashionable audience attended.

Mr. Morency, who possesses a voice which shows exceptional training, was heard in "The Star Spangled Banner;" "Vision Fugitive," Massenet; "Man," Hahn; "Comme un petit oiseau," Paladilhe; "Song of the Sea," Comport; "The Temple Bells," Woodford-Finden; "Come Where My Love Lies Dreaming," Foster; "Because," d'Hardelot; "Psyche," Paladilhe; "Recontre," Fauré; "Le Mariage des Roses," Franck; "Mon Amour," le Massena, and "La Marseillaise." He was the recipient of much well deserved applause.

Padrosa Allue played a number of piano solos creditably. Rachel Fisher accompanied the vocal numbers.

Enter Joan Rockey

Mr. and Mrs. I. Willard Rockey, of Chicago, are receiving congratulations upon the birth of a little daughter on October 10. The mother was formerly Gilderoy Scott, the contralto, and the baby has received the historic name of Joan.

Italian Band to Receive Memento

Sunday, October 20, was a busy day for the band of the Italian Grenadiers in New York. In the afternoon the band played for a large crowd on the Mall in Central Park, and in the evening another concert was given in the Century Theatre, which was packed from pit to dome. The afternoon concert was at the request of Mayor Hylan. It was the intention of Special Deputy Commissioner of

J. WARREN ERB,
Conductor of the Oratorio Society of the Christian Science Institute. The society is holding weekly rehearsals at Chamber Music Hall, in the Carnegie Hall Building, and has reached a membership of 300.

Parks Philip Berolzheimer, in charge of music, to present a large silver plate with inscription, mounted on a mahogany plaque, now in work by the Gorham Company, to the Second Regiment of Grenadiers, as a remembrance of their visit to this country, but owing to the short notice this ceremony had to be postponed.

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ROMANCES EN COSTUMES
(A Novel Presentation of Folk-songs in Characteristic Costumes.)

ROGER DE BRUYN, Tenor. COLONIAL DUETS. MERCE DE PIÑA, Mezzo.

Direction: **KINGSBURY FOSTER, 25 West 42nd Street, New York City**

TRAGEDY OF AN AMERICAN GIRL IN GERMANY

A Story by Arthur Hartmann, Written in Berlin on
November 12, 1907, and Circulated Throughout
America at That Time by the Associated
Press of America

This city, Berlin, it is claimed (whether with good reason or not), is today the great music center of the world. Certain it is, however, there are more concerts here between October and May than probably in any two metropolises of the world. And what is the cause for all this? What does it all lead to or accomplish? There seems but one plausible answer to the first question: Paramount in mankind is vanity. The dreams of laurel wreaths, fame, adulation of a mad, worshipping public, etc., lead people to make fools of themselves and accomplish—from an artistic standpoint—absolutely nothing; and, herewith, we have disposed of the second question as well.

And so the unfortunates, deluded by friends, doting aunts and mothers, study hard and much and must play for the Berlin critics—who for the last ten years have been praying for an earthquake, but only to shake the concerts out of the nine to twelve places, where they take place nightly, from early in October to the end of April. And so Kate Smith goes to a concert agency, rents a hall for the thirtieth of December, engages an orchestra, and goes into a signed and sealed contract, guaranteeing to pay in full all expenses a certain number of days before her rehearsal for the concert. But Kate has still two pre-existent stages to conquer ere she reaches Nirvana. The first of these is, of course, to make her name Kathryn Smythe or Kathryn Smythi. "It is Finnish," she explains, for even in Germany the Smiths are well known.

Everything is arranged, and Kitty—as we'll call her for short—now receives a fat postal order from her good old Granny in Skidoo, N. D., with which to get a dress worth of the occasion, for betting is high in and around Skidoo that "Kitty'll eat 'em alive." The summer is past, and the first bleak days of November have touched many delicate bronchial tubes. Kitty is pale from overwork and lack of rest. Ah, child, how that thirteenth of December robs your cheeks of their color, your nights of sleep and rest. With what desperate self-delusion you try to believe it would all be different if you had not had to take the thirteenth. "The artistic temperament," your friends tell you, "inclines to the supernatural, even to hypochondria and morbidity, and there is no doubt about it, you'll make the natives sit up. Cheer up, dear, I'm betting on you!"

December 12 the morning of the rehearsal! After a sleepless night, Kitty at last takes a cab, to be conveyed to the hall. The din, as she reaches the place, tells her the orchestra is there tuning up. Heavens! how those formidable double-basses make our little girl's heart beat! "And what a fierce-looking thing that one is there, practicing scales on his cello, his head wreathed in smoke from a cheap cigar. What an unkempt bunch they are, to be sure," thinks Miss Smith to herself. Ah, Kathreene, why so startled? That was only a sinister tone from the bass tuba. Silently Kate mutters a prayer and in a dazed condition slowly mounts the platform. Frog in her throat? Nay, my dear good readers, that is a moment when one feels one is face to face with the Maker, and Kathreene from Skidoo thinks to herself, "Oh, what have I done to deserve this?" The conductor raps for attention. "Gentlemen—Miss Smith; Miss Smith—the Berlin Philharmonic Orchestra." Kate smiles weakly, and the oboe and bassoon players (usually bald) remove their hats for a moment, for at 10 a. m. on December 12 it is bitter cold in Germany.

Trying to Be Natural

Let us pass over details and spare the reader the sufferings of the rehearsal. After all, did not the conductor himself say, "A bad rehearsal always presages a good concert?" Am I going too far, when I assert that as Kathrene sinks back in a closed cab, heartbroken in her mortification, she thinks of Jack—plain Jack—away over in Skidoo, who told her long ago, "Why, Kitty, for me you're the only thing in this world!" With bitter determination she wipes the tears from her eyes. "Nonsense," says the American girl, "I'll win or I'll die." On reaching the Pension, however, Kate pleads a headache and has some tea and toast served in her room, putting in the day



MAY MUKLE RAISES \$6,200 FOR RED CROSS.

That May Mukle's summer was not spent only in giving Red Cross concerts is shown by these snapshots, the lower one depicting her as she appeared at a country fair given at Onota Farm, Pittsfield, Mass., almost unrecognizably disguised as a gypsy. The photograph at the left shows Miss Mukle with part of her audience at a party given for the Berkshire Shaker Colony, also given at Onota Farm, at which she and Rebecca Clarke gave them "the time of their lives" by playing for them. May Mukle's Red Cross fund has reached a total of \$6,200, of which \$1,600 was made one day recently at a concert at Tuszedo Park, at the home of Mrs. Hamilton, daughter of Pierpont Morgan.



(and the night) with writing to her folks and rereading for the thousandth time Granny's letter about the "bettin' the boys are doin'." The forenoon of the day of the concert, our girl is often interrupted in her practising—which began at eight on the stroke—by the few "faithful followers" who come to cheer her along. And each time Kate holds them close to her heart, as if this were to be their last time on earth. "Don't be nervous, dear, just be perfectly natural," is the parting cheer of each one. At last Kate realizes she cannot practice a minute longer, it is time to dress, and with an "Into Thy hands, O Lord," she prepares herself for her concert. Her concert . . .

That Happy Moment

The scene now is a different one. A large, well lighted hall with about six to eight hundred people, who were not only asked to come, free of any charge, but were almost begged and buffeted into the place. The sprinkling of Americans is conspicuous by the splendid coiffures and the white laundered shirts of the men. On the stage the orchestra, tired, listless—indifferent.

Brrrrrrrnnng! The first bell to warn the people downstairs in the corridors. Brrrrrrrnnng! Number two, and Kate suddenly sits down, claps her heart and gasps, "Water, if you please!" Yes, water—but this is a hard thing to get in Germany. "Lemonade, anything," says Kate, with so much expression in her tired eyes. "Lemonade, ah, that is more likely!" replies the servant in German. She is, however, too nervous to remark upon the red lemon pop they had brought her from the nearby place. The third and last bell had long since rung, the conductor is outside on the stand, the audience waiting. What is this icy silence? Ah, Granny, in Berlin they only applaud one whose merits are known, are recognized. The few Americans want to make a demonstration, but the moment—the psychological second—is past, the foreboding, sneering looks of their neighbors have frightened Kathrene's loyal friends. The orchestra is blazing away in a heroic introduction to a grand concerto, and like to the drowning man in whose brain some forgotten incident blazes out in flaring letters, so Kate suddenly recalls something she has casually read years ago: "I am man, I am woman, I am everybody, I am Walt Whitman!" This, this is the keynote of personality—self confidence, force and—"bang"—she was started! There was an audible flutter in the audience, necks bent forward, interest intense. It certainly

is going rippingly. The American Consul is seen to inhale deeply with pride, and in some breasts there stirs the feeling—"Three cheers for the red, white and blue." Kate gains confidence, and in a breathing space looks into the audience. Her eye at once detects the sarcastic smile on the face of Professor X. (Professor X., the critic for the Morning Cheese), but Kate continues, and thinks, "After all, I am Kate Smith! . . . Shucks! and I practised that 8,367 times today alone." Now comes the huge climax, the difficult passages, the crescendos, and Kate suddenly feels a shower break over her body, run down her face, onto her bosom. Her mouth is drawn in a desperate cramp, her face is as red as a lobster, her hands like ice, and as wet as if she had just drawn them from a basin of water. Her fingers are tied in knots, and she is suddenly cross eyed! Heavens! Did you ever see a piano with so many black keys! She cannot find the pedals, her knees have given way—she has suddenly become bowlegged! What was it Samantha Jones had last said? "Just be perfectly natural, dear." Perfectly natural, indeed, sitting in a shower bath, dressed in a décolleté gown!

A Plucky girl, she'll not give in. She has now found the pedal and clings to it faithfully, while in a delirium she swims around in a series of secondary unresolved sevenths. The gallant conductor now comes to the rescue, and Kate is recalled from her trance to the Berlin Philharmonic (who had long since stopped playing) by seeing him lean over the piano and with his baton point out her place in the orchestral score.

The Morning After

The concert is at an end—the audience gives much kindly and encouraging applause. There is a spread at some fashionable restaurant afterwards and Kate is congratulated right and left. (I wonder why. . . .) She tosses on her pillow all night and finally kneels on a cushion at the window, her face resting on her hands, awaiting day-break—and the first edition of the Morning Cheese. Kate walks into the dining room wearing a rose from the bouquet some scheming German military had sent her. She is breathless for some one to translate her criticism for her. "Had you not better first take some breakfast, dear?" suggests the kindly old maid who teaches poise and deep breathing. She thinks, "Poor thing, she can never stand that on an empty stomach." And so we read: "There is little pleasurable to report about Miss Jones, who essayed a concerto at the Mozart Hall. Miss Smith, who at the same time gave a concert at the Beethoven Hall, we had best pass over without further comment; for beyond a huge lump of arrogance and good looks, the young lady possesses not the slightest vestige of talent nor education."

Kate allows herself to be consoled, for every one says Professor X. is a grouch. The local English paper then appears and brings the following enthusiastic report of Kate's playing: "Miss Kathreene Smythe, one of the most attractive American girls in the colony, gave a most delightful concert on Thursday evening. Among those present were Mrs. A. B. C., who wore a gown of real Venetian lace, trimmed with, etc." And then comes a cable. Surely it is from an American manager. "One hundred concerts; name your own terms"—but no, it is from Jack—plain Jack—telling her in the kindest possible way, poor Granny had died. Kate's income has stopped, and she faces the world penniless. She goes back home, hangs out her shingle for pupils, and has a certain success. But to teach well, one must know heaps. Her musical ideals crumble one by one—and one nice day our Kate becomes Mrs. Jack.

The moral of this story—and a true one—is obvious. There are thousands of cases I could cite, infinitely worse in their ending; of borrowed moneys, of debts, of suicides. Why will they come to Europe, anyway?

Rialto and Rivoli Music

Under the direction of Erno Rapee, the Rivoli Orchestra plays the overture to "Mignon" this week, and Lake's rollicking "Evolution of Dixie." Alberto Bachmann, concertmaster of the orchestra, plays Sarasate's "Gypsy Airs" and Gladys Rice, soprano, sings. At the Rialto the orchestra, Hugo Riesenfeld conducting, plays the overture to "William Tell" and selections from Victor Herbert's "Her Regiment." Lorrie Grimaldi, basso, is the soloist.

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Additional Endorsements of Penn's Song

Following are some additional endorsements of Arthur A. Penn's "The Magic of Your Eyes":

I was indeed delighted to receive your letter and consider it quite a coincidence, as it arrived just as I was playing over "The Magic of Your Eyes" for the first time. I had only that day purchased it. For some months past I had been trying to get it, but as I was unable to give the composer's name, I had some difficulty, but finally saw it advertised.

The song is beautiful and so appealing I assure you it will give me pleasure to use it on my programs.

(Signed) ETHEL BRENN,
Milwaukee, Wis.

A few days ago I was playing the accompaniment to your "Magic of Your Eyes" in a friend's home and I was pleased to have my friend step into the room and remark, "What a pretty tune that is!"

(Signed) ESTHER L. SCHENKEL,
Niagara Falls, N. Y.

It is very well written for a contralto, being in an excellent range. It would make a good teaching piece.

(Signed) MRS. BOSDOIN O. PENDLETON,
Islesboro, Me.

Good number! Am sure I shall enjoy singing it and also using it for teaching.

(Signed) ELLA McDOWELL,
San Jose, Cal.

It is a beautiful song and as I have used it in my work at moving pictures and entertainment for soldiers and sailors it was very well received.

(Signed) MRS. THEODORE MILLER,
Detroit, Mich.

I take pleasure in saying I have used your song, "The Magic of Your Eyes," as a teaching number in Philadelphia and Atlantic City, as well as in New York, and with success. My teaching has occupied all of my time during the past season, so I have not done any public singing myself except once or twice in Philadelphia. On one occasion I used your song with great success.

(Signed) ALICE K. HASKIN,
New York City.

I have used your song, "The Magic of Your Eyes," and have taken great pleasure in using it. It is a very singable and vocal song—that is, it has fine sentiment and feeling in both lyric and music and the climaxes and high tones are upon words with open vowels, which make it a vocal song. The song when I have sung it was well received and I thank you for it.

(Signed) MAUDE MAURY-LAURENCE,
Galesburg, Ill.

The composition has been of special interest to me because it is the work of an American composer and we are using only American music this year in our music club of which I am president.

(Signed) LARIE PETTEY WRIGHT,
Greenwood, Miss.

My old teacher, Charles Norman Granville, passed through here and had it with him when he called on me and sang it. We were one in agreeing on its merits as a fine concert song. Charlie was very enthusiastic over the success he had had with it.

(Signed) FRANK PARKER,
Chicago, Ill.

It is a splendid song for a purpose. It certainly is a lovely tune, and all here who have heard it like it immensely.

(Signed) ARTHUR E. WESTBROOK,
Manhattan, Kan.

New Rochelle to Have Young People's Concerts

The announcement that Veronica Govers will continue the Young People's Subscription Concerts this winter will give pleasure to the large number of music lovers who have attended these concerts the past three seasons. This series has provided music of the very highest quality. While the tendency in war time is to lessen the number of public entertainments, it would be a mistake to deprive



VERONICA GOVERS,
Director of the Young People's Subscription Concerts, New Rochelle, N. Y.

music-loving people of the benefit that comes from listening to good music. The more nearly life can be kept normal in time of war, the better able people are to meet the demands which war inevitably forces on them. For the people who find pleasure in listening to music, the concerts given under the direction of Miss Govers will have no small value in lessening the tension of war time and in this way fitting them all the better for the added duties that war brings. Miss Govers has arranged for a series of four concerts—November 12, December 10, March 11 and April 8.

Emma Roberts, the American contralto, will open the season. Other artists to be heard during the winter are Mario Laurenti, baritone; Marion Haviland, soprano; Rudolph Ganz, pianist.

Muratore for Ellison-White

San Francisco's tremendously enthusiastic reception of Lucien Muratore, on his present concert tour, and the glowing press accounts of his concerts there stimulates wide interest in his Portland appearance scheduled for October 23, under the management of the Ellison-White Musical Bureau. Ethel Leginska's concert, under the bureau's management, has been postponed to a later date, owing to her illness, but active preparations are under way for the celebrating of "Tri-Color Day," in honor of the Paris Symphony Orchestra's appearance in Portland on November 9.

"Edith Evans Is a Wonder"

Following are attached some of the admirable press notices received by Edith Evans, Mme. Schumann-Heink's able accompanist, while on various tours with that famous diva:

Edith Evans, who was the accompanist, is a wonder.—Bridgeport, Conn.

One would like to hear more of Miss Evans' playing.—Dayton, Ohio, Journal.

Edith Evans, who so ably accompanied Madame Schumann-Heink, came in for a well merited share of applause.—San Francisco Call.

Edith Evans even seemed to outdo all other accompanists who have played the "Erl King."—Salt Lake City Tribune.

Edith Evans was accurate and artistic throughout.—Chicago Tribune.

Edith Evans is one of the best accompanists ever heard in this city.—Los Angeles Times.

Edith Evans played, as she always does, a perfect accompaniment to the songs.—Syracuse (N. Y.) Herald.

A clever accompanist.—Max Smith, New York American.

An unusual accompanist.—Boston Advertiser.

Edith Evans deserves more than passing mention for the unusually fine accompaniments.—Providence Daily Journal.

Madame Schumann-Heink was splendidly assisted on the piano by Edith Evans. Miss Evans also rendered three piano selections, made singularly charming by her wonderful touch.—Dallas Daily Times-Herald.

The piano accompaniment to the "Erl Konig," the bane of many an accompanist was played in a manner entirely in keeping with the unusual quality of the vocal performance—and right here it may be said that Edith Evans is an accompanist whose equal is seldom seen hereabouts. All too little credit is given the artist



© Mishkin, N. Y.

LENORA SPARKES

Soprano of the Metropolitan Opera Company, as "Brittania," on the occasion of the thrilling and impressive meeting held at the Metropolitan Opera House on October 9 in behalf of the Fourth Liberty Loan, when \$21,000,000 worth of bonds were sold.

who sits at the piano and provides the sympathetic musical setting for the vocalist. There are many good accompanists, but few who are extraordinary. In the latter class we unhesitatingly place Edith Evans.—Providence (R. I.) Journal.

Miss Evans' contributions were masterfully done both in her accompanying and solos.—Tulsa Daily World.

Edith Evans provided superb accompaniments.—Kansas City Times.

Edith Evans was an admirable accompanist.—Fred Donaghey, Chicago Daily Tribune.

Edith Evans gave excellent support at the piano.—Henrietta Weber, Chicago Examiner.

Edith Evans proved herself an excellent accompanist.—Karlton Hackett, Chicago Evening Post.

Edith Evans played the accompaniments well indeed. The singer seems to appreciate her good fortune in finding so efficient a collaborator.—Stanley Faye, Chicago Daily News.

Edith Evans supplied admirable accompaniments.—Milwaukee Free Press.

Edith Evans, accompanist of Madame Schumann-Heink, was accurate and artistic throughout.—Salt Lake Tribune.

In the Forelle both singer and accompanist vied with each other in the lightness and daintiness with which they pictured the sparkling stream and leaping trout. The singer insisted on Edith Evans, whose excellent work was marked throughout the evening, sharing the applause.—Waterbury Evening Democrat.

Madame Schumann-Heink was most fortunate in her accompanist, Miss Evans.—Waterbury American.

The accompanist was Edith Evans, who did her work competently.—Redfern Mason, San Francisco Examiner.

Edith Evans did some exceedingly artistic work and shared much of the applause of the afternoon.—Alfred Metzger, Pacific Coast Musical Review.

Edith Evans, a young accompanist, was ever sympathetic, playing with much nicety of execution and delicacy.—Washington Times.

Edith Evans, as an efficient and sympathetic accompanist, deserves a great deal of credit.—Washington Herald.

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YSAYE DELIGHTS MONTREAL

Opens Bourdon Sunday Afternoon Series—Theatres Close, McCormack's Concert Off—San Carlo Company Enjoyed—Russian Symphony Orchestra to Come—Mrs. McMillan Resumes—Notes

Montreal, Canada, October 16, 1918.

Louis H. Bourdon presented Ysaye in His Majesty's Theatre, commencing his series of Sunday afternoon programs. Ysaye played to a capacity house. The great violinist opened his program with the well known Beethoven "Kreutzer" sonata; the adagio was not heard, but the andante with variations was played with his usual subtle color and shading, with well climaxed crescendos.

Beryl Rubinstein sustained the piano part with remarkable facility.

Vieuxtemps' fantasy "Appassionata" and Ysaye's "Ex-tase" and "Viele Sourdine" was received with enthusiasm. Saint-Saens' "Havanaise," Wieniawski's polonaise in A major concluded the program.

Beryl Rubinstein contributed piano numbers, including Ysaye's "Exile" (poem for string orchestra transcribed for piano), and the Liszt eighth rhapsody, in which he won tremendous effects. Much can be said for his rhythmical tempos. As he is an unusually equipped pianist with more than adequate technic and facility, he had to respond to great applause and played as encore Arensky's caprice. The Montreal public looks forward to his return.

Theatres Close

Owing to the closing of the theatres, the John McCormack recital was cancelled the eve of his booking in this city. The Ritz Carlton Hotel was thronged with people eager to greet this popular singer and expressed regret at having to take good money back instead of real compensation for it.

San Carlo Company Enjoyed

The seat sale of San Carlo Grand Opera Company has been unprecedented. Much can be said for Mr. Gauvin in the interest and zeal that his work has been accomplished. The opera opened with "Aida," Monday evening, the Italian Red Cross benefit night. The house was sold out.

Elizabeth Amsden, as Aida, has a beautiful voice and acting ability too, with temperament. Stella Demette was a beautiful king's daughter and in good voice. Joseph Royer, Manuel Salazar, Pietro de Biasi, Natale Cervi, Luciano Rossini were the rest of the cast. The chorus sang in unison and was appreciated by the audience. The orchestra directed by Merola was unnecessarily big and noisy. "Faust" was to be given Tuesday but the theatres of the city are to be closed until further notice is given by the municipal Board of Health. It is greatly to be regretted as they had sold out houses and the work was greatly appreciated.

Russian Symphony Orchestra October 27

The Russian Symphony Orchestra is to give the next Sunday afternoon concert, October 27. No soloist has been announced.

Mrs. McMillan Resumes

Mrs. R. McMillan who is one of the most renowned vocal teachers of Montreal and who has enjoyed success here, in Paris and Florence, has resumed her teaching at her studio, 633 St. Catherine Street West.

In interviewing Mrs. McMillan, who has a bright and engaging personality, she said that she feels the stress of last season work so severely that she will forego her

annual recital, which has been a feature in Montreal for fifteen years past, and devote herself exclusively to teaching.

Notes

All opera, concerts and theatres have been closed to the Montreal public for the past ten days on account of the Grippe Espagnole.

Evelyn Boyce has had to cancel the appearance of Lazaro, the Spanish tenor, Windsor Hall, October 18.

Viola Cole, the prominent American pianist, will play Beethoven and Schumann sonatas, Liszt and Debussy, at a recital here. The chorus of St. Andrew and St. Paul, directed by the well known conductor, F. H. Blair, will give the "Creation" by Haydn and "Elegia" by Mendelssohn in the near future; also by request it is to repeat the Verdi Requiem, which created so much interest two years ago. Mr. Blair is considering bringing back the same New York quartet for the solo parts that distinguished itself and gave Montreal such pleasure and satisfaction then. Mr. Blair is one of the busiest and most representative of Montreal musicians.

F. H. Rowe, baritone, pupil of Vanzo and Mme. Samé, daughter of the famous Delsarte of Paris, feels that Montreal is an intensely musical city and that there is as many good voices and as much talent and ability to be found among ambitious students here as anywhere. Mr. Rowe has sung with success in England, Ireland, and has come to this country with many encomiums from the press and public. His activity for the season will be announced later.

V. C. A.

Mana-Zucca's "Star of Gold" a Great Hit

Mana-Zucca has written a new song called "Star of Gold," which promises to be a sensational success. A great many prominent artists will use this. It undoubtedly will be the song of the hour. It has three very necessary requisites, namely, it is serious, simple, and has a very strong heart appeal.

Breil Deluged with Librettos

To the Musical Courier:

I have a complaint to register. Perhaps your paper will be the means to correct the wrong, and that is why I take the liberty to write you.

It is well known that composers who do not write an "Over There," or some such "catch-like-wildfire" effusions, are not actual millionaires—particularly when the Metropolitan Opera House management announces acceptance of one of their works. They are more than likely struggling dreamers who know no financial tomorrow.

At least I am one of that class—though I have not been told of my other successful confreres doing some "stunts" that I admit. But if I am to enjoy the fruits of long years of struggle I must forego the pleasure of letting aspiring young and new writers and composers use me "for a good thing."

Plainly, since I am in the limelight, it seems to be a foregone conclusion that I have not enough material to work on. Everybody wants to help me. They send me manuscripts of libretti, scenarios, and even suggestions for musical themes and motifs, songs with and without words, strains, ideas, plots, and Heaven knows what not. In fact, it seems all the world wants to ride to success on my back!!!

Under ordinary circumstances I might be very much

flattered by this, but it has now become so serious that I must appeal for help from the outside.

Within the past week I have not only spent hours writing replies declining the proffers, but it has cost me almost enough pin money to buy my meals for a week, to return by registered mail these generous contributions to my misery in success. One librettic tome was so weighty it cost me 55 cents.

Unfortunately, these young people—at least I presume them young—do not enclose return stamps with their effusions. And when I write a letter declining their works they merely ask me to return them by registered mail, but they forget to send the stamps. (Today it cost me \$1.20.)

And if I do not send them back immediately upon request I will be confronted with a threat to go after me—as came from a Philadelphia genius some time ago—for since I refused to send back the work I was pilfering its "valuable portions" and the author intended to open the penitentiary doors for me.

Can't you say something to these young people? Many of them are your regular readers. Youth must have its fling—we all grant that, and I had mine, too—but no successful serious writer or composer ever "got over" on somebody else's back. Here and there one may have had a temporary flash of success, but never was there a lasting one under such circumstance.

But above all, please tell these people that none of the successful writers of today are millionaires, and that even if each individual requires but 10 or 15 cents for a return, we have sometimes as many as ten and fifteen such requisitions in a day. Mr. Carnegie might stand for that—we cannot.

Sincerely yours,

(Signed) J. C. BREIL.

New York Institute Starts Promising Year

Ferdinand and Hermann Carri, directors of this well known institution, resumed their pedagogical duties the middle of September with an unusually large number of violin, piano and vocal pupils. The students attending this institution are from all parts of the United States as well as a great number who reside in New York City. The usual number of private students' recitals at the institute, as well as the public recital at Aeolian Hall, will take place during the season, at which students of the institute will appear.

Michel Gusikoff to Give Two Recitals

Michel Gusikoff, the well known violinist, will give two early recitals—one on October 31 at Louisiana, Mo., and the other November 1 at Godfred, Ill.

OBITUARY

Felix Arndt

Felix Arndt, widely known as a record roll pianist, died on Wednesday, October 16, at his home at Harmon-on-the-Hudson, N. Y., pneumonia being the cause of his death. Mr. Arndt, who was born in New York May 20, 1880, started his career as a stock boy in a music publishing house; it is remembered by his associates at that time that he was continually to be found at the piano, much to the detriment of his other duties. His first rolls were made for the Rythmodik Music Corporation. Later he made a few numbers for the Universal Music Company, and only a short while ago he became connected with the Q. R. S. Company, for whom he recorded a large number of rolls. He was the composer of a number of songs and piano compositions in lighter style which had attained considerable popularity.

Mr. Arndt was married, his wife being Nola Locke, the soprano. His death is universally regretted, as it was felt that he was just starting his career and that he had a bright future as a musician before him.

Liza Lehmann

Word comes from London of the death of Liza Lehmann, the composer. She was born in 1862, studied music in Italy and Germany, and made public appearances as a singer before she married Herbert Bedford and retired from concert life in order to write songs. In 1895 she published "In a Persian Garden," her best known work, written after verses by Omar Khayyam. The cycle had tremendous vogue for several years. It was first sung in London by Mme. Albani, Hilda Wilson, Ben Davies, and David Bispham. "The Daisy Chain" (song cycle), "The Vicar of Wakefield" and "Sergeant Brue," musical comedies, piano pieces and incidental music for plays, were other emanations from the Lehmann pen. Her style was lightly lyric, melodious and simple and attractive in harmony.

Roy Scott Shimp

Roy Scott Shimp, of Lancaster, Pa., died recently in St. Joseph's Hospital of pneumonia, resultant from influenza. He had been ill only a short time. Mr. Shimp was twenty-four years of age. He was prominent as a church organist, piano soloist, accompanist and teacher. For the past two years he was choirmaster and organist of the First Methodist Episcopal Church. His higher education was begun at Lancaster High School. Later he studied music at the New York Conservatory of Music. His father, Benjamin F. Shimp; his mother, his wife, who was before her marriage Elsa Samuels, of Lancaster, and a baby daughter several months old survive.

Arthur Byers

Arthur Byers, a member of the Cincinnati Symphony Orchestra, who enlisted as a bandmaster at Camp Sheridan as soon as the war broke out, died of Spanish influenza last Saturday a week ago at that camp. He was a particularly fine musician and a splendid specimen of young American manhood. His death has cast real gloom over the musical circles of Cincinnati and among his associates at the camp.

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"FLONZALEY WILL PLAY AMERICAN NOVELTIES," SAYS ADOLFO BETTI

Distinguished Quartet Leader a Great Wilson Admirer—New Quartet by Loeffler in Memory of Victor Chapman

Had not Adolfo Betti, the leader of the Flonzaley Quartet, become the brilliant violinist the whole musical world knows and admires, there is another career in which he would have been equally prominent and successful, that of a diplomatist. Of all the artists whom the writer has interviewed during the past few years, none possesses, as Mr. Betti, such a pronounced dislike of revealing his own affairs, such a sacred horror of indiscretion and such a consummate art of dispensing news, so to say, with the dropper and only in homeopathic doses. One wonders if the last mentioned property is not due to some atavistic influence. Among the smiling hills of Tuscany, where Mr. Betti was born and brought up, his ancestors, for over two hundred years, dedicated themselves exclusively to the punctilious art of pharmacy.

It is only in the field of literature, one of the purest joys of his life, that Mr. Betti entirely and freely lets himself go. His room, more than an artist's studio, looks like a Brentano's in miniature. On every piece of furniture, on the floor, on the trunks, over the fireplace, are piles of books, or magazines, or newspapers, and on his writing table Italian, French, German and English dictionaries.



ADOLFO BETTI,
Leader of the Flonzaley Quartet.

Mr. Betti is a polyglot, and knows how to avoid indiscreet questions in four languages.

As I arrived, a long newspaper clipping was in his hands. "A criticism of the quartet, no doubt?" I inquired naively.

"Oh, no!" answered he maliciously, "quite a different kind of literature—d'Annunzio's latest poem, just received from Italy."

And, in the most natural way, he began to recite it to me in a voice which had in itself both the purity of the flute and the melancholy of the oboe. The only words my Italian allowed me to catch were "Shenandoah," "Stonewall Jackson" and "John Brown!" The poem is an "Ode to America in Arms," and, according to Mr. Betti, a masterpiece of inspiration, a gem of patriotic and lyric enthusiasm. The conversation was—for me—most instructive.

But it was not for a literary chat that I had knocked at Mr. Betti's door. Time was flying and none of my questions had yet obtained a satisfactory answer.

"And the plans of the quartet?" I ventured for a third time, somewhat discouraged.

"Well, the plans of the quartet," finally answered Mr. Betti, "are very similar, I suppose to those of any other conscientious artist at present. To reach the hearts of the people, and, through work, sincerity and devotion, to reveal to them all the beauty which their souls in anguish are longing for and anxious to assimilate; this seems, in these troublesome days, the only legitimate dream and the very 'raison d'être' of every musician who is not with the colors. 'Some one must keep fountains of sentiment flowing,' President Wilson declared recently to John McCormack. After having established the political program of all the Allied Nations, your great President has admirably formulated the moral program of the present musical world."

Asked if the Flonzaley Quartet intends to present any new work during the coming season, Mr. Betti, after a few moments of hesitation, said:

"In spite of the present difficulties we were able to secure a good number of novelties. Besides a work of Samuel Gardner, the American violinist and composer who so rapidly rose to a justified fame, two charming pieces by Charles T. Griffes, of Tarrytown, and a valuable quartet by Theodor Dubois, we shall have works which, being strictly connected with the present tragedy, will appeal in a special way to every true and patriotic soul. One of these will be a thoroughly French composition by Paul Roussel, reported missing at Verdun in 1916; the other, a quartet by Alberic Magnard, that original composer and medieval chevalier who, at the beginning of the war, not far from Paris, rather than bow himself beneath the invader's yoke, chose the destruction of his home and the sacrifice of his life.

"But the most pathetic of all these novelties will certainly be the one describing the story of Victor Chapman, that beautiful and gallant American youth who, enamored with the ideals, danger and spirit of sacrifice long before his nation entered the conflict, fought in the air one of the most glorious battles of our days, and, a precursor of the present American Epopoeia, gave his life enthusiastically so that his countrymen might avenge him. And who was better fitted to translate into music such an exalt-

ing drama than the composer whom America, with reason, considers as one of her purest and highest glories—Charles Martin Loeffler?

"Other compositions," continued Mr. Betti, after a short silence during which we both had time to overcome our emotion, "other compositions were recently sent to us by the Ministry of the Interior in Rome, and will prove, I am glad to say, that in the realm of pure music, too, my country has something noble and important to say."

"And now," he added, getting up and shaking hands with me, "I think you have all the news you wanted, and" . . . and (he seemed to mean) "if you intend to leave I shall certainly not detain you."

And I left, but with regret. The interview had been quite an experience for me. And in departing I had the feeling that under that reserved appearance, behind that "camouflaged" diplomatist and Tuscan apothecary, there is a sensitive, vibrating, suffering soul, either too shy or too proud to reveal itself to the profane eye; a soul which finds its proper expansion only in those rare and supreme moments of abandon, when the tone of the violin becomes its voice and the accents of the great masters its mode of expression.

Wadler's Many New York Engagements

The initial engagements of Mayo Wadler, "America's Own Violinist," include three appearances in New York City during the first week of November. On Friday, November 1, he plays in the Hippodrome at a concert arranged by the United Hebrew Trades; appearing on the same program, among others, is Adamo Didur, of the Metropolitan Opera Company. On Saturday, November 2, Mr. Wadler appears before the Mozart Club, and on Tuesday, the 5th, he opens the series of morning musicales at the Hotel Plaza.

In pursuance of his aim to explore native works for the violin, Mr. Wadler will play American compositions at these concerts. For his Western and Southern tour, later in the season, he has likewise arranged programs featuring native works for the violin.

Corporal McQuhae Detailed to Use His Voice

Allen McQuhae, the Irish-American tenor of Cleveland, who is called by his comrades in service the "McCormack in khaki," has been detailed by General Glenn to use his voice instead of his rifle for Liberty's cause "Over There." The young tenor cancelled many remunerative contracts which proved the favor into which he had grown in the musical world, to enlist as a private in the Eighty-third Division last May. He had been there but a few weeks when he was made corporal. Soon after this advancement he was called for overseas service.



CORP. ALLEN MCQUHAE AND HIS TEACHER,
FELIX HUGHES.

On the journey to the Atlantic coast Corporal McQuhae was relieved from guard duty so he could go from car to car singing to cheer the boys. The tenor created much happiness in a car filled with Italians by singing the "I Pagliacci" aria in their won tongue.

After Mr. McQuhae had been in France but a short time, General Glenn was attracted by his beautiful voice, and gave him a place on the division's entertainment staff, and it has since been his privilege to lighten many a homesick heart by singing Irish ballads and operatic arias, of which he has an amazing repertoire. Reports are that in his division no entertainment is quite complete without Corporal McQuhae on the program.

Mr. McQuhae was born in Bray, County Wicklow, Ireland, and went to Cleveland four years ago. He was a pupil of Felix Hughes.

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GOTHAM GOSSIP

Thomas Taylor Drill "Evening of Song"—Cheshire
Musical—Becker Recital at Phrenology Institute
—Love and Lea on Tour of Camps—Quintano
and Capouilliez at Church Concert—Amy
Fay Has Returned—Hunter College
Operas—National Opera Club
Booklet

Minne Hance (Owens) with Boice—The Kirpals' Bereavement—Hoyt Sisters Resume—Signe Lund,
Coach and Composer—Samoiloff Concert
and Reception October 26

An evening of song was given by Thomas Taylor Drill, who recently arrived from the West, in his handsome studio apartment, "The Rutland," October 16. On the program were Claire Strakosch, Helen Ruhl and Margaret McBride, sopranos, assisted by Zhay Clark, harpist, and Mrs. S. Warnock Singleton, accompanist. A large and attentive audience filled the studios, enjoying the seven numbers of the program greatly. Miss Strakosch, a sister of Estelle Harris, the well known soprano, sang a duet with Mr. Drill which showed real musical feeling. Later she sang two arias and a waltz song, receiving rounds of applause. Of her singing of similar numbers in East Norwich, Conn., the Enterprise said: "Miss Strakosch in an aria was masterfully brilliant. She thrilled you to captivation. The whole movement of her voice was at the command of a perfect technic, and this, combined with the soul of music that she evidently possesses in a marked degree, made her singing intensely interesting."

Miss Ruhl has a bright voice of promise, and Miss McBride sang songs by American composers. Her mezzo-soprano voice is full of color. Miss Clark's harp solos by Saint-Saëns, Hasselmann and Gounod were better music than harp solos usually are. She has a fluent technic and produces a beautiful tone. Mr. Drill, teacher of these young singers, contributed three songs, of which Buzzi-Pecchia's "Gloria a Te," with its high F, was very effective. Style and personality are his attributes. At the close Charles Purcell, of the "Maytime" company, sang three songs, including "Sweethearts," and gave pleasure by his pleasant voice and easy use of it.

Cheshire Musicales

At a musicale by Zoe Cheshire, harpist, October 10, a concerto for harp and orchestra, composed by the late John Cheshire, was played by Miss Cheshire. The orchestral accompaniments were played by Mrs. John Cheshire, pianist. The concerto is a fine composition, and would be most effective if played with full orchestral accompaniment. The singer of the evening was Agnes Waters, contralto, a pupil of Elizabeth Kelso Patterson. Miss Waters gave much pleasure. She has a good voice, and sings well. Helen Steele, accompanist, proved herself an artist.

Becker Recital at Phrenology Institute

Gustav L. Becker gave an educational lecture at the American Institute of Phrenology, October 4. His subject was "Music as a Mind Tonic," and he illustrated its potency in four different ways by playing compositions in the classical, sacred, sentimental and patriotic styles. The classical music appeals to the reasoning faculties, the sacred music to the normal group, the sentimental to social or emotional tendencies, and the patriotic to the emotions, but of a more broad and heroic kind, such as come to play in love of country, etc. The illustrations, some eighteen pieces, were all of his own composition. The assembly hall harbored a good sized audience, and frequent applause showed that the listeners were highly interested. Quite a few came forward at the end to ask questions or to express their pleasure.

Mr. Becker is looking forward to playing in public, with and without lectures, a number of times during the winter, and has been asked to repeat his American recital at date to be announced later. January 3 will have as subject "The Human Voice and How to Use It."

Love and Lea on Tour of Camps

Linnie Love and Lorna Lea are touring the camps of the Western Coast. A recent letter says in part:

Tacoma, Wash., October 9, 1918.
Lorna Lea and I are still working for our "Uncle Sammy," National War Work Council of the Y. M. C. A. We are this week again at Camp Lewis, and yesterday the camp went under quarantine on account of the "Spanish Flu," as they call it here. Four hundred cases were taken to the hospital at Camp Lewis. They consented to let us stay on and give our concerts in the open air, which we did last night. We gave one in a tent and one in the open air, an hour each.

We sang the other day for Mrs. Cornelius Vanderbilt and her young son. She is visiting her husband and son at the camp. She asked for more, after our first number, and has invited us to visit her when we return to New York. Her son, who is only twenty years old, has lately returned from active service in France. He was there eighteen months and was gassed twice. He is just a private, and is a mule driver at camp. Every camp in the state is now quarantined by Government order, but I think we will be sent into them to continue our concerts out of doors. Even the Hostess House at camp is closed, but all "V" workers are served meals there at certain hours. There have been many deaths here in the West from influenza. Every church and theatre, as well as public gathering places, are closed. Although the work is hard, we like it. Do not know when we will return. My tour for Ellison & White Concert Bureau commencing in January. We have made a tremendous hit here. We have studied the needs of our boys, and I have developed into a song leader, too.

(Signed) LINNIE LOVE.

Quintano and Capouilliez at Church Concert

Giacomo Quintano played a caprice by Paganini, unaccompanied, his own "Cradle Song" and the berceuse from "Jocelyn" at a musical affair in a Bronx church, October 15. The beauty of his tone, especially in the very soft passages, and the originality and daintiness of his "Cradle Song" brought him enthusiastic applause.

Mr. Capouilliez sang "The Song of Brother Hilario," by Ralph Cox; "When Pershing Marches Through Picardy," by Rogers; and "The Magic of Your Eyes," Penn, in a very smooth and highly expressive voice. He is a favorite singer at this Bronx church, one result of his singing there being three pupils.

Amy Fay Has Returned

Amy Fay, the well known pianist, teacher and litterateur, has returned from a summer spent at Bethlehem, N. H.,

with her sister, Mrs. Theodore Thomas. Miss Fay has done much for music in America, and several well known concert pianists owe their ability to her. One of these is Leo Goldstein, her pupil between the ages of six and twenty-one.

Hunter College Operas

"I Pagliacci" was given at the regular Thursday evening opera talk at Hunter College, Dr. Fleck giving the story of the work and introducing the singers, of whom Florence Otis, soprano, was the leader. The usual large audience attended and applauded all the doings of the evening.

National Opera Club Booklet

The National Opera Club of America has issued a booklet of twenty pages containing much valuable information regarding the organization and its scope. A picture of the eminent founder and president, Katherine Evans von Klenner, ornaments the front page. It is followed by sub-titles as follows: "Success from the Outset"; "Advantages of Membership"; "Benefits to Young Artists"; "The Home of the Club"; "The Club's War Work"; "The Low Annual Dues," and "By Way of Conclusion." The initials "A. C." at the close stand for Ada Crisp.

Minne Hance (Owens) with Boice

Minne Hance (Owens), now Mrs. Jackins, some years ago was solo soprano of the Brick Presbyterian Church, where her singing was much admired. She removed to Los Angeles, where she sang and taught voice, and has now returned to the metropolis. After a thorough investigation, she has become convinced that Mrs. Henry Snook Boice is the teacher for her. This conviction was final when she heard Florence Otis sing. Possessing a deep understanding of the requirements of a singer, Mrs. Boice produces vocalists who take their place among the eminent ones of the city.

The Kirpals' Bereavement

Margaretha Kirpal's daughter, Elsa Kirpal, has received the news of the death of Sergeant Reuben M. T. Peterson, of the 306th Machine Gun Company, U. S. E. F., who was killed in action August 27. In a letter, written three days earlier, he said he was in the front trenches, and about to start into "No Man's Land" in an endeavor to capture a hidden German machine gun. He was graduated from the Flushing High School, then from Princeton University, engaging in civil engineering after his graduation. Last January he married Elsa Kirpal, daughter of Mrs. F. J. Kirpal, 140 Barclay street, Flushing, the well known vocal teacher, many of whose pupils are singing in opera, concert, etc.

Hoyt Sisters Resume

The sisters, Frances M. Hoyt and Grace Hoyt, have returned from their summer home in France, where they entertained American soldiers. The sisters are, or have been, connected with many prominent schools in and near New York. Comprised in their instruction are the following branches: piano, voice culture, coaching and accom-



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Signa Lund, Coach and Composer

Signa Lund, a Scandinavian composer whose works have had conspicuous performance in Europe, became well known in America, when, a year ago, she was awarded a \$500 prize for the best war song, "The Road to France." Six hundred composers competed for this prize. Mme. Lund specializes in Scandinavian songs. Among those who recommend her highly are Frederick Stock, Marie Sundelius, Reinold Werrenrath and Fannie Bloomfield-Zeisler.

Samoiloff Concert and Reception October 26

The well known singing teacher, Lazar S. Samoiloff, studios Carnegie Hall, New York City, announces a pupils' recital Saturday evening, October 26, at Chalif Hall, opposite Carnegie Hall. A reception and dance will follow the concert. The guests are expected to buy some thrift stamps to help their country.

Some of Mr. Samoiloff's professional pupils will appear, and solos, duos, trios and ensemble numbers will be sung. Helene Romanoff, dramatic soprano, lately with the Petrograd Opera Company, and Vivian Holt, the coloratura soprano, will sing.

Mr. Samoiloff recently gave two concerts for the Red Cross, and since America entered the war his pupils have been actively engaged singing for the soldiers. A Red Cross branch in Connecticut requested Mr. Samoiloff to give a series of concerts, in December and January.

Mr. Samoiloff accepts only students who are musically inclined and talented, if he is to train them for professional work. Under his guidance those lacking the musical ear have acquired it through his method. He has opened a class of solfeggio, for which Lazar L. Weiner and Angela Moral are engaged. He also has a class for instruction in French.

Julia Claussen Announces an

All-Scandinavian Program

Julia Claussen, mezzo-soprano, will be heard in a unique program at Carnegie Hall, New York, Saturday evening, November 2. She is to sing an all-Scandinavian program, including Swedish, Norwegian, and Danish. These are the numbers as scheduled:

Swedish group—"Hvil Over Verden, Du Dybe Fred" ("Rest, O World, in Deepest Stillness!"), "Jeg Ser For Mit Ole Som Det Fineste Spind" ("I See Before Mine Eyes"), "Dron" ("A Dream"), "Jeg Giver Mit Digt Tilt Varsen" ("The Poetry of Spring"), Emil Sjogren; "Till Majdag" ("To a May Day"), V. Peterson-Berger; "Danskernes Sang" ("Ollalo Morales, Norwegian group—Choral (a psalm), Paa Under Straengen (On the G String), Signe, Christian Sinding; "Till Mit Hjertes Dronning" ("To the Queen of My Heart"), Backer-Grondahl; "Taaren" ("Tears"), "Et Syn" ("A Vision"), "En Dieters Bryst" ("The Poet's Heart"), Edward Grieg, Danish—"Vaagn Af Din Slummer" ("Awake From Thy Slumber"), "Ingen Blomat I Verdens Lande" ("Thou Art the Fairest Blossom"), Paul Heise; "Skin Ud Du Klare Solskin" ("Sunshine"), Lange-Muller; "Hvis Du Har Varmer Tanker" ("If You Have Loving Thoughts"), Haken Borresen, "Carneval" (Carnival), Paul Heise. Swedish folksongs—"Varvinder Friaka" ("Spring Breezes"), "Liten Karin" ("Little Karin"), "Skara, Skara Hefre" ("Harvesting"), "Som Stjarnor Uppa Himmelen Klar" ("Like the Stars in the Sky"), "Mandom, Mod, Och Morska Man" ("Men of Strength and Courage"), "O Jenta, O Jai" ("O Lassie Mine!"), "Du Gamla, Du Fria" (national hymn).

Klibansky Pupils Secure Positions

Bernhard Wolff, a pupil of Sergei Klibansky, the well known New York vocal teacher, has been re-engaged as first cantor for the Montefiore Congregation. He also has been engaged to make records for the Victor talking machines.

Badrig V. Gucochenian has been engaged as vocal instructor at Guilford College, Guilford, N. C., and Lalla B. Canon has started her position as head vocal instructor at Bessie Tift College, Forsythe, Ga.

Lotta Madden's Aeolian Hall recital date has been changed to November 15.

Amparito Farrar to Make Numerous Tours

Amparito Farrar, who is still singing "over there" along the battle line, will be almost as busy when she returns as she is now, as numerous requests have been received

throughout the country for the popular soprano's appearance.

A special tour through New York and Ohio is being booked for Miss Farrar during January and February, 1919. The first week she will appear every day—in Rome, N. Y., on January 2; Utica, January 21, and Hudson, January 22. She will sing in Johnstown on January 23, and in Auburn on January 24.

Her managers, Winton & Livingstone, Inc., announce that other tours are being arranged in the Southwest, through Texas and Oklahoma, as well as an extensive tour in the Southern States.

BEHYMER OPTIMISTIC

ON MUSIC'S OUTLOOK

Expects Big Season and Wonderful Musical Future for This Country After the War

That resourceful and farseeing manager of the California coast, L. E. Behymer, did a very wise thing when he cancelled his Los Angeles concerts during the recent Liberty Loan drive. He regarded the move as good business, but primarily he was actuated by his own patriotic wish to give as much of his time as possible toward making the great Government enterprise a success. Since his return to the Pacific Coast from the East, Mr. Behymer has been impressing every one with whom he has come in contact with his belief that music had a great deal to do with putting the Allies in a winning position. He says that he feels sure our Government will be enthusiastically sympathetic with our American musical situation when peace restores normal conditions here. In that event music will find a position in the commercial, social and artistic life that it has never known before. Nationally speaking, we surely are under great obligations to all our singers, actresses, and other artists for the part they took in the great struggle by getting together the audiences who did so much of the bond buying and who were enabled by being present at such occasions to hear the patriotic addresses and to feel that they were all united in a common cause. As Mr. Behymer put it not long ago: "Music is the great lever placed upon the fulcrum of commercial, patriotic and social life that is moving the world to great endeavors and helped the Allies to win the war. It only takes the man and woman power to touch that musical fulcrum and to connect the parts intimately and the world moves."

Mr. Behymer points out that most of the musical clubs are buying less expensive artists than formerly, but that they appear to be giving a greater number of concerts. He is very optimistic about the present musical season. Whether the tax on tickets is to be 10 per cent, or 20 per cent, will, in Mr. Behymer's estimation, make not very much difference to our concert going public. Nearly all the artists who are to appear on the Pacific Coast this winter have written to Mr. Behymer asking him to place them for patriotic work whenever it is possible without interfering with their regular dates. They all are willing and anxious to appear at the big camps on the Coast as well as at the smaller ones.

The Behymer Philharmonic Course in Reno, Sacramento, San Jose, Fresno, Bakersfield, San Diego, Riverside, Pasadena, Los Angeles and numerous other cities, have sold exceedingly well, and there is every prospect of large attendance even in the smallest of the cities covered by the Behymer attractions. His Los Angeles concert was opened recently by Anna Fitzu and Andrés de Seguro, and then in quick succession were to follow McCormack, Yolanda Mero and Lambert Murphy, Rudolph Ganz, the Paris Conservatory Orchestra, etc.

Mr. Behymer paid a handsome tribute to the MUSICAL COURIER by saying that the California letters to this paper constitute the media that have carried to the outside world the message of the successful work being done by the musical elements of California. Mr. Behymer has been on the Pacific Coast for thirty-three years, and has been doing an unselfish musical work there even while it meant bread and butter to him. He has always felt that he did not desire to be the wealthiest man in California, but his ambition never failed to cause him to wish to be among the most useful humans in his State. The recognition that he is getting among the clubs and on the part of the public of the entire Pacific Coast shows that his work has counted and is appreciated at its full value.

New Choral-Song Program for Women's Voices

During the past season the house of J. Fischer & Brother, New York, brought out a splendid series of choruses for women's voices, arranged by Deems Taylor, a name well known in the musical and literary world. These numbers represent an entire choral-song program, and were specially arranged, for the use of the Schumann Club of New York, Percy Rector Stephens, conductor. The hearty reception accorded the "program" was nothing short of phenomenal; women's choruses in all parts of the country gladly accepted Mr. Taylor's clever work for their own use.

Encouraged by the success, Deems Taylor is now following up his last year's efforts with a second choral-song program which bids fair to out-rival his No. 1. As on former occasion he commences the series with four Italian classics, followed by four Grieg songs, several French numbers, four highly interesting and comparatively unknown Scotch songs, ending with four choruses of English or American origin.

The Italian, French and Grieg numbers retain their original text, in addition to which Mr. Taylor, however, also gives a translation in English, which is not only as singable but also in every instance of the same high order as the lyric in the original.

"Values" Sung Twice Within Two Weeks

Frederick W. Vanderpool's "Values" will have the distinction of being listed on two Aeolian Hall programs within two weeks. On October 26, Eugene Berton, baritone, will use it, and Florence Otis also will sing it on November 5.

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Sweet Little Woman o' Mine.....William Bentley, Galesburg, Ill.
Miss Mariar.....Lou Stowe, Lockport, N. Y.
Vacation.....Lou Stowe, Lockport, N. Y.
A Boy's Philosophy.....Ida Geer Weller, Pittsburgh.

Marion Bauer

The Linnet Is Tuning Her Flute.....Mme. Matzenauer, Boston
The Linnet Is Tuning Her Flute.....Frederica Gerhardt Downing, Lockport, N. Y.
By the Indus.....Mary Jordan, New York
Orientale.....Ethelinde Smith, Portland, Me.
Only of Thee and Me.....Fernanda Pratt, New York
Over the Hills.....Regina Hassler-Fox, Hempstead, L. I.
Star Trips.....Hana Shinozuma, San Francisco

Mrs. H. H. A. Beach

A Song of Liberty.....Christine Langenhan, Cincinnati
A Song of Liberty.....Myrna Sharlow, St. Louis
A Song of Liberty.....Mrs. Lafayette Goodbar, Boston
Far Awa'.....Mrs. Lafayette Goodbar, Boston
Far Awa'.....Marguerite Ringo, Lockport, N. Y.

Gena Branscombe

Three Mystic Ships.....Arthur Hackett, Hamilton, Ohio
Dear Lad o' Mine.....Christine Langenhan, Ellwood City, Pa.
Dear Lad o' Mine.....Mme. Matzenauer, Ann Arbor, Mich.
Dear Lad o' Mine.....Emma Roberts, Poughkeepsie, N. Y.
Radiant as the Morning.....Olive Nevin, Pittsburgh
I Bring You Heartsease.....Earle Tuckerman, New York
The Morning Wind.....Leon Rice, Patchogue, N. Y.

G. W. Chadwick

The Danza.....Beatrice MacCue, Lewisburg, Pa.
The Rose Leans Over the Pool.....Marguerite Ringo, Lockport, N. Y.
I Said to the Wind of the South.....Mabel Andersen, Boston
Lochinvar (ballad for baritone).....Lemuel W. Kilby, Bloomington, Ill.
Bedouin Love Song.....Richard Knotts, Lockport, N. Y.

Leland Clarke

Over the World to You.....Hallie Fletcher Field, Boston
Over the World to You.....Muriel Hoyer, Tacoma
Over the World to You.....Arthur Myers, Brookline, Mass.
Into the Sunshine.....Hallie Fletcher Field, Boston

Rossetter G. Cole

Your Lad and My Lad.....William Bentley, Galesburg, Ill.
Your Lad and My Lad.....Rosalee B. Smith, Meadville, Pa.
Your Lad and My Lad.....Charlotte E. Wards, Los Angeles

Ralph Cox

Little Sister Rose-Marie.....Edward Boyle, New York
Little Sister Rose-Marie.....George F. Reimherr, New York
To a Hilltop.....Edith Hallett Frank, New York
The Road's Lament.....Carl Rupprecht, New York
The Road's Lament.....Richard Knotts, Lockport, N. Y.
The Song of Brother Hilario.....Richard Knotts, Lockport, N. Y.
The Song of Brother Hilario.....Carl Rupprecht, New York

Mabel W. Daniels

Soldier Cap.....Marie Sundelius, Bridgton, Me.
Soldier Cap.....Mme. Calvert, Lowell, Mass.
Undaunted.....Lambert Murphy, Cohasset, Mass.
Beyond.....Lillian Stradling, Harrison, Me.
Song of the Persian Captive.....Clara Poole, Boston

Arthur Foote

Tranquillity.....Charles Bennett, Boston
Tranquillity.....Alice Sjoelius, New York
Lilac Time.....Charles Bennett, Boston
Constancy.....Theresa G. Lynch, Lockport, N. Y.
Once at the Angelus.....Bertha Reeman, Chicago

G. A. Grant-Schaefer

The Sea.....Harriet Case, Lockport, N. Y.
The Sea.....Frederica Gerhardt Downing, Lockport, N. Y.
The Eagle.....Rollin M. Pease, Evanston, Ill.
Love Came at Dawn.....Esther Swanson, Washburn, Wis.

Margaret Hoberg

A Dream of Other Days (A Trionon).....Mme. Buckhout, New York
The Chant of the Stars.....Margaret Weir, Atlantic City
Irish Weather.....Clara Edmunds-Hemingway, Gary, Ind.

Bruno Huhn

Invictus.....Francis Rogers, France
Invictus.....Edward L. Clarke, Providence
Invictus.....Harry Kaufmann, Atlantic City
Invictus.....R. S. Jewett, New York
Invictus.....E. Earle Swinney, Urbana, Ill.

Margaret Ruthven Lang

An Irish Mother's Lullaby.....Ida Geer Weller, Pittsburgh
Day Is Gone.....Clara Poole, Boston
Day Is Gone.....Mrs. M. E. Blanchard, San Francisco
An Irish Love Song.....Christine Schulz, Bloomington, Ill.
An Irish Love Song.....Ellen Learned, Delaware Water Gap, Pa.

Francisco di Nogeno

My Love Is a Muletter.....Marcella Craft, Riverside, Cal.
My Love Is a Muletter.....Olive Fremstad, Lindsborg, Kan.
My Love Is a Muletter.....Frances Ingram, Portland, Ore.
My Love Is a Muletter.....Mary Jordan, Toledo, Ohio
My Love Is a Muletter.....Christine Langenhan, Cincinnati
My Love Is a Muletter.....Delphine Marsh, New York
Sevilla Love Song.....Florence Keniston, Portland, Me.

Anna Priscilla Risher

Knitting.....Mrs. Lafayette Goodbar, Boston
Knitting.....Mabelle Wagner Shank, Des Moines
Knitting.....Charlotte E. Wards, Los Angeles
As in Old Gardens.....Clara Edmunds-Hemingway, Gary, Ind.
As in Old Gardens.....Ida Geer Weller, Lockport, N. Y.
The Heart of June.....Ida Geer Weller, Lockport, N. Y.

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CARICATURE OF META REDDISCH.

The American coloratura soprano, as Lucia di Lammermoor. This well known artist is paying her second visit to the South American city, Santiago de Chile, where she is registering successes at every appearance at the Municipal Opera.

Max Rosen Plays for Humanitarian Cult

Max Rosen, violinist, provided the musical numbers at the October 15 meeting and concert of the Humanitarian Cult at Carnegie Hall. He opened the program with the Nardini concerto, and followed this with the Paganini concerto in D major. Following the addresses he gave two groups of Chopin numbers. "Summer Idyll" (Burlough), "Slavonic Dance" (Dvorak-Kreisler), "La Capriceuse" (Elgar), "Perpetual Mobile" (Burlough). Young Rosen, who created a profound impression upon New York audiences last year by his violin playing, again displayed great beauty of tone and technical facility. He was warmly applauded, and responded generously.

Echoes of Caroline Curtiss' Art

Caroline Stratton Curtiss, the youthful soprano from Jamestown, N. Y., has attracted the attention and, incidentally, the endorsement of the critics of various cities, as the following will testify:

Miss Curtiss showed remarkable talent in her interesting song recital. She is but seventeen and a charming young singer—already an artist.—Washington Star, May 17, 1916.

Miss Curtiss in her song recital was accorded highest praise by local critics. She is making good the prediction of Mrs. Calve, who, upon hearing her sing, predicted great things for her.—Washington Herald, May 21, 1916.

Miss Curtiss has been favored with unstinting and well deserved praise from all critics who have heard her sing. Her interpretation of Marta stood out as a vital point in the work of "The Resurrection of Lazarus," by Perosi, which was produced for the first time in this country at the Samuels Theatre.—Evening Journal, Jamestown, N. Y., June 15, 1916.

The soloist, Caroline Stratton Curtiss, sang two operatic arias and was so warmly received that she was forced to respond twice with encores. A dainty, temperamental little singer, she has a miniature voice with which she shows an artistic comprehension of her music.—Washington Times, May 3, 1917.

Miss Curtiss showed remarkable improvement over last year, her voice seeming to have gained in volume and range and she has acquired more mature style and body of tone. "My Dear," by Salter, she sang with particular charm of voice and style. Her voice, her personality and her whole atmosphere is like a whiff of spring. She is very young and very talented and has a great future before her.—Washington Post, May 3, 1917.

The Mendelssohn Glee Club to Continue

Rumors current last week that the Mendelssohn Glee Club of New York, Louis Koemmenich, conductor, would suspend activities for the present season, owing to a considerable portion of the members being in the service, were set at rest by action taken by the club on Monday evening, October 14, when it was decided to go ahead with the usual activities for the present season.

MUSIC IS THE BEST COMPANION OVERSEAS

By Francis Rogers, of the Vigilantes

[Following the request of President Wilson on September 5, the seven accredited civilian agencies working for soldiers, sailors and marines have joined forces for the United War Work Campaign to be held November 11-18. The goal is \$170,500,000. The hugeness of the sum needed and the short interim between the date of the President's decision and the opening of the campaign necessitate the widest co-operation if the public is to be made aware of the tremendous import of this drive.]

Our soldiers in France find music the best of all companions and comforters for their leisure hours. The most available form of music is that provided by the ever ready and never weary phonograph, with which all the huts of the Y. M. C. A., the Knights of Columbus and the Salvation Army are supplied.

So long as there is even one soldier in the hut, so long does the phonograph pour out favorite tunes like "The Rosary" or "Poor Butterfly." Ten hours a day of phonographic music drives the workers on duty nearly crazy, but the boys never tire of it. More than once I have seen a buck private leaning against the canteen counter, his arms enfolding the machine, his ear pressed lovingly against its mouth, and an expression of perfect content on his face, as he absorbs the strains of "The Perfect Day" or some similar ditty.

Then there is almost always a little upright piano, rather rheumatic because of the dampness and usually somewhat out of tune. From "reveille" to "taps" it will be surrounded by boys singing to the accompaniments of a comrade who sometimes is dexterous with all ten fingers and sometimes is none too sure of hitting the right notes with one only. The favorite songs of the A. E. F. during the past winter were "A Long, Long Trail," "Over There," "Pack Up Your Troubles" and "Mother Machree." With the draft army came new songs, several of which are likely to become acclimatized in France.

Although there is a good deal of talent for entertainment among the soldiers themselves, the boys welcome eagerly the concert parties sent to them by the war work agencies. Unfamiliar faces, new songs and new jokes are most serviceable in enlivening camp routine. Especially welcome are the women.

"Geel if that ain't an American woman talking American! I haven't seen one for months." How often I have heard such a sentence uttered by our boys as they stood or sat about a woman entertainer from home!

Never in all my life have I seen such responsive audiences. They listen with all their ears and all their minds, leaning eagerly forward, their eyes bright with interest. If you ask them to help you with a chorus they respond with a lung power and a spirit that are soul stirring. Boys that never even tried to sing before they entered the army have learned through their own voices how great is the comforting power of song. Before long we shall have in France what General Bell calls the best of all fighting armies—a "singing army."

More pianos, more talking machines, more records will be needed for the new troops. These the United War Work Agencies will supply from the great fund which they will raise in November to back up the boys of the Army, Navy and Marine Corps with cheery entertainment.

George Sweet's Patriotic Songs

George Sweet, the New York musician, recently has completed two new patriotic songs with poems by Minna Irving, one of them, "Song of the Liberty Plane," and the other "Over the Top to Glory." The former song has made a hit wherever it has been heard. At the recent dinner of the Musicians' Club it was heartily applauded as sung by Herbert Needes. Merle Alcock is most enthusiastic about it and plans to use it on every program of her fall tour. Carl Formes, of the La Scala Opera Company, sang it with great effect at a recent Liberty Loan rally at City Hall, Brooklyn.

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OPINIONS OF THE PRESS

David Bispham's Inimitable Sergeant Sulpice

When David Bispham sang recently in the American Singers' production of "The Daughter of the Regiment" his work in the role of Sergeant Sulpice created much comment—comment which is more definitely comprehended by a perusal of the following notices from the New York dailies:

There was a fund of ripe humor and sterling sentiments about Mr. Bispham's performance of the old French Sergeant. Admirably disguised, he looked as if he had stepped from a picture by Meissonier, and his sonorous diction and clear enunciation were a liberal education for the younger artists.—Herald.

That David Bispham was the moving and sustaining spirit is a matter of essential fact that was to have been expected. His Sergeant Sulpice was worth going much farther than Columbus Circle to see, both as to song and action.—World.

David Bispham was admirable as the bluff, hearty Sergeant and sang with a fine, firm, resonant voice. As to his diction, there is no better on the English singing stage.—American.

In the "Daughter of the Regiment" last night at the Park Theatre, when the Society of American Singers, of which David Bispham is one of the founders and officers, performed Donizetti's comic opera, Mr. Bispham showed himself to be every inch an artist. He sang well, although it was not merely his singing or even his dramatic rendition that impelled the audience to demand a repetition of the "Marseillaise," a repetition which he gave with just enough new posing and gestures to make it not a mere encore but a fresh rendering. From his first appearance as the bluff Sergeant all the way through the alternate strictness and tenderness displayed by the worthy Sulpice, Mr. Bispham was as of yore, a model for actors, whether those who sing or speak. This counted for much last night with the alternation of dialogue and song. But the transition was managed with ease by the veteran player, who, whether singing or speaking or only listening, was never at a loss for attitude or expression or business suited to the moment. It is to be hoped that while he was being enjoyed by the audience that he was being studied by his associates.—Evening Post.

Mr. Bispham enjoyed a personal triumph. The famous baritone has a voice that the passing years cannot impair. He was in splendid form last night, succeeding in every effect he sought.—Journal.



DAVID BISPHAM,
As Sergeant Sulpice in "The Daughter of the Regiment."

Clearly Mr. Bispham won the chief laurels of the night. His presentation of the bluff, whole souled Sergeant was most satisfying in every respect. This great baritone received an ovation.—Standard Union, Brooklyn.

Mr. Bispham was in excellent voice. He played the gruff old Sergeant with a vivid suggestion of the Napoleonic soldier of literature and history. His interpolated singing of the "Marseillaise" brought the house to its feet in a demonstration of patriotic enthusiasm as well as artistic appreciation.—Evening Mail.

It is the duty of a dramatic critic to single out and call attention to an individual noteworthy characterization by an artist of distinction and authority which come to his notice. Students of "voice" and elocution should lead their teachers (?) gently to the Park Theatre and listen to one David Bispham as the Sergeant in "The Daughter of the Regiment." His ringing musical declaration, his clear, incisive enunciation, exquisite phrasing and beautiful gesture constitute a rare dramatic and vocal delight. Study him while you may, boys and girls. Such another artist will not pass your way in a long time. His performance is an education in itself. Don't miss it.—Evening World.

David Bispham, recognized as one of the most accomplished actors as well as singers of American grand opera, is one of those most to be thanked for the auspicious beginning of the Opera Comique. He quite carried the house by storm with his magnificent Sergeant Sulpice, which he sang and acted with a powerful and well poised authority that completely fixed the high status of the performance. His singing of the "Marseillaise" roused the audience to a quick frenzy of delight. The splendidly dramatic posture and gestures of the singer magnified the glorious tones of his robust and richly colored voice.—Morning Telegraph.

Henri Verbrugghen Gives Beethoven Mass Five Times at Sydney, N. S. W.

Sydney, September 3, 1918.

Unquestionably, Henri Verbrugghen's most notable achievement since his coming to Sydney is his presentation (for the first time in this city) of the colossal "Missa Solennis" of Beethoven, given by the Conservatorium choir and orchestra under his direction. It has proved a veritable musical sensation, no less than four additional performances being necessary to cope with the demand for a hearing of this monumental work, justly declared by Vincent d'Indy "one of the greatest masterpieces in the whole world of music." Not only has the large hall of the Conservatorium been crammed to overflowing with extra chairs occupying every available space, but hundreds have been turned away at each of the five performances. For a work of so serious a character, this is probably a record

unequaled in any city of the world and speaks volumes for the influences of Mr. Verbrugghen in creating a higher standard of taste and appreciation among local concert goers. As to the performance itself, an extract from a current magazine criticism must serve to indicate the merits of the conductor and his forces. Says the Triad:

Crowning testimony to Verbrugghen's worth and significance in music have now been furnished by his presentation of Beethoven's sublime Mass in D. The performances of August 24, 1918, and the following Saturday, were triumphs for the director. None but a man of signal courage and unique ability would have dared face the task of preparing this "Solemn Mass" with a Sydney chorus and orchestra. But we had already heard the results of the Verbrugghen "touch" as applied to local singers and players, and so were delighted—transported, indeed—by the performance of the Mass. Delighted, but not amazed. We knew our man. Wonder was reserved (by those unacquainted with the work) for the almost unspeakable grandeur of Beethoven's music. Much of the writing is complex in the extreme; yet in the hearing, Beethoven resolves it in terms of sacramental beauty, of blessed consolation and of transports that glow with the flaming intensity of postcoital tongues. In this Solemn Mass are moments of benign mystery, wherein Beethoven passes beyond mere earthly bounds to attain a paradisaical vision. Chief of these is the violin solo of the Benedictus. Truly is this

"... an angel's song
That bids the heavens be mute."

Mr. Verbrugghen's conducting was distinguished by artistic greatness and religious fervor. No more need be said on this point. The orchestra played as might have been expected—splendidly; and the chorus rose above itself. Beethoven makes most glorious music by the crudest writing for the voices. These he treats orchestrally, and not in the manner of Palestrina, or Mozart, or Handel, or even Bach, all of whom had an instinctive understanding of the voice denied the later and even more extraordinary genius. Most taxing of all is the merciless tessitura of the soprano choral music. But the sopranos covered themselves with glory in a performance where all did finely. The mighty fugue "In Gloria Dei" was sung with enthusiasm and irresistible vigor. Flaws in the vast ensemble were so minute and occasional as to be outside the scope of true criticism. R. F.

Matzenauer Opens Season in Blaze of Glory

It was in the nature of a great artistic and civic triumph—Margaret Matzenauer's opening of the Municipal Concert Series in Denver, Colo., at the Auditorium, before an audience of 7,000 people. The renowned contralto scored one of the greatest successes of her career, and the sentiment expressed in a telegram received by her managers, Haensel & Jones, from Mr. Oberfelder, director of the concert, which read, "Matzenauer concert greatest ever heard here—wonderful success—people overwhelmed," was echoed by every one of the newspapers in their reviews.

In addition to her great artistic triumph, details of which may be found in the appended notices, Mnie. Mat-

zenauer made a very strong impression by her charming and gracious personality. Many courtesies were extended to her during her stay, Mayor Hills calling on her personally at her hotel to express his appreciation of her art, while at the concert she was presented with three enormous floral gifts as tributes of admiration.

NOTED ARTIST WINS LAURELS AT AUDITORIUM.

MME. MATZENAUER, CONTRALTO, HOLDS BIG DENVER AUDIENCE UNDER MAGIC SPELL.

The municipal concert series opened with a triumph not only for the artists but for those who made it possible for Denver to enjoy the treat. Mayor W. F. R. Mills and other city officials were present, and an audience of 7,000 heard the flawless singing of Mme. Matzenauer. It is difficult to conceive of more wonderful contralto notes coming from a human throat than those of Mme. Matzenauer. She is not only a great singer but a great artist as well. From the moment that she swung into the stirring measures of "The Star Spangled Banner" at the opening of the program, her personality dominated the Auditorium.—Denver Times, October 4.

Mme. Matzenauer, contralto of the Metropolitan Opera company, captivated an audience of 7,000 persons who attended the opening concert of the Denver Municipal Artist series at the Auditorium. Her splendid voice, rich, colorful and powerful, was heard perfectly in every part of the vast building. None of her most delicate tones was missed by those in the top balconies. In "Mon coeur s'ouvre a ta voix," from "Samson and Delilah," the audience felt that she had reached a climax in the possibilities of her art, but when Frank La Forge struck the opening chord of the "Marseillaise" and the audience rose as one person, her auditors realized that in the deathless battle song of France her real power was being tested. It is doubtful if this song has ever so thrilled a Denver crowd. Frank La Forge shared honors with the singer. As an accompanist he has not many equals, and his solo numbers called for encore after encore.—Denver Post, October 4.

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MUSIC ON THE PACIFIC SLOPE

SHAVITCH-SASLAVSKY-BEM TRIO
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New Organization Arouses Great Admiration for Fine Ensemble and Individual Qualities—Brescia's Quartet Inspired by South American Indians—Local Happenings

San Francisco, Cal., October 19, 1918.
1118 Filbert St., Phone: Franklin 882.

The first of a series of three concerts was given on October 8 by the newly formed Shavitch-Saslavsky-Bem Trio before a representative audience at the St. Francis, under the management of Selby C. Oppenheimer. A most attractive program was played in a highly artistic manner and aroused an amount of enthusiasm that is altogether unexpected of chamber music, even when played by recognized masters.

It is curious to consider that a tradition has grown up among music lovers and musicians that chamber music is unemotional—a sort of intellectual pleasure, like reading philosophy, food for the unemotional gods, the antithesis of opera. It probably arose from the sugar water chamber music that was turned out by the ream between breakfast and dinner by the court hacks of long ago, whose only duty it was to write enough music to fill in the hour after dinner, when the already dulled intellects of the courtiers were befogged by the only real pleasures of which they knew anything, food and drink.

However insipid that sort of chamber music may have been, there is certainly nothing insipid about the compositions that were offered at this splendid concert of the S-S-B Trio on Tuesday evening. There was, to begin with, that colorful, exotic opus 92 of Saint-Saëns, then the Lazzari sonata for piano and violin, opus 24, and finally the Rachmaninoff trio in memory of a great artist.

Some surprise was expressed—and I acknowledge that I felt some myself—that the ensemble of this trio should have been so very good. It was, in fact, admirable, leaving little to be desired, in spite of the fact that only a very short time for rehearsal has been at their disposal since Mr. Saslavsky arrived in the West. The fact that all three players are artists of the first rank does not explain it at all, for we all know (by bitter experience) that chamber music by the great is not always great but often rather the opposite. The admirable result obtained by the S-S-B Trio (I really cannot write out all of those names in full every time I have to use them) can only be explained and accounted for by the assumption that each of these three players is an experienced player of

chamber music, that each is an enthusiastic lover of this form of art and, finally, that each is so true an artist that he is willing to sacrifice his own personality to the personality of the whole.

Stanislav Bem, the cellist, who needs no introduction to the readers of the MUSICAL COURIER, was particularly happy in blending his tone to the ebb and flow of the music, furnishing a splendid support in the heavier ensemble passages, playing with splendid mastery in the solo passages, and causing his tone to stand out with soft prominence and sonority in imitations, fugal passages and bits of delicious counter-melody. The cello solo opening of the andante of the Saint-Saëns Trio was charmingly rendered, as were the several rather brief passages in the Rachmaninoff work.

Shavitch proved himself to be an artist of prime achievement and was particularly effective in the fine light scintillating passage work, notably in the allegretto of the Saint-Saëns. He was everywhere successful in giving the strings good support without outriding them in the power of tone of which the piano scores of all of these works in less skilled hands were capable.

Finally, Saslavsky, big and impassioned in the Lazzari sonata, restrained himself where restraint was due in the other works.

The audience manifested its delight in no equivocal manner and it is safe to say that all of those present will anticipate with interest and pleasure the next coming concert of this new trio, which, let us hope, will become permanent.

The program for the next concert, which is scheduled for November 12, includes trios by Cadman and Dvorák, and the Cesar Franck sonata for cello and piano.

Brescia's New Quartet Inspired by South American Indians

The fact that Domenico Brescia was accorded honorable mention for a quartet in the Pittsfield Festival competition has been already announced in these columns. It was my pleasure last week to go over the score of this work with the composer, who is now residing in this city, and, although, naturally, I was not able to gain as complete a conception of the work as I could have gained by hearing it, still I am able to say that it is masterly in construction and that the winning work must be a masterpiece indeed to have been found superior to this by the judges who awarded the prizes.

Brescia is a native of Pirano, Italy. He was educated in the conservatories of Milan and Bologna, under the direction of the celebrated symphonist, Giuseppe Mar-

tucci. He became director of the chorus at the National Opera House of Santiago, Chile, and professor of harmony and counterpoint at the National Conservatory, of which he later became the director. While there numbers of his compositions were given, among them the opera "Salingra," with Titta Ruffo in the principal role.

Brescia's successes in South America, the various positions he held and the honors conferred upon him, are too many to be detailed in the limited space of this notice. Suffice it to say that he is a man who would be known internationally were it not for the tremendous distance intellectually, musically and artistically, that separates South America from the rest of the world and gives a feeling of remoteness to all South American activities.

But if that is unfortunate in a way, it is fortunate in that it gave this eminent composer an opportunity to study at first hand the music of the South American Indians. It is upon these themes that the quartet under discussion is founded. It is named "Quartetto Andano"—Impressions of the Andes. The first movement is entitled: "Beholding the Greatness of the Cordillera," i. e., the great mountain chain that rises to the west coast of South America as our Rockies rise to our West. The second movement is a "Crepuscular Idyl," the third "A Dance of the Aborigines," and the fourth, a Bachchical Feast?

To a large extent the same motives are used throughout the entire work. They are Indian motives, an Indian dance, San Juanito dance, a bird theme. The third movement is an aboriginal dance. The last movement the same motive as the first movement, in major instead of minor, and in 5-4 time.

But it is impossible in this way to give any idea of the beautiful construction of the entire work. The counterpoint is marvelous! The themes are used in canon, fugue, in notes of double and half the length, are combined together in a perfect maze of complexity. And yet, with it all, it is lucid and every device is used to enhance the beauty of the whole, not to befog it. It is not the work of a student of counterpoint but of a past master of the art.

This work was written very recently; was, in fact, just completed in time for this competition. It is expected that it will have a hearing in San Francisco this winter.

Interesting Musicales at Cailleau Studio

An interesting program was given recently at the studio of Rosa Relda Cailleau, this being the first of a series of musicales to be given monthly throughout the season. The program was given by Blanche Coleman, Dolores Kenney, who sang very delightfully, among other things,

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Cadman's beautiful "At Dawning," Eula Morris, Arline Cohen who rendered the "Dawn in the Desert" by Gertrude Ross, Anita Wilson, Lillian R. Cooke, Rose Isaacs, Margaret Mack, Zella Goldberg and Etta Wilson. Mme. Cailleau gave Fourdrain's "Oasis" and Massenet's "O si les fleurs" with exquisite mastery.

Elias Hecht Takes New Studio

Elias Hecht, to whom we all owe a debt of gratitude for having founded the Chamber Music Society of San Francisco, has moved from the Kohler & Chase Building to the Gaffney Building, where he has a splendid studio, two very large rooms which he is furnishing elegantly and which will no doubt become a sort of art and music center. The rehearsals of the Chamber Music Society will be held here, and Mr. Hecht will occupy his spare time in teaching the flute, of which instrument he is a master of more than ordinary skill. He will also prepare here for the many concert engagements which he receives through his manager, Jessica Colbert. Mr. Hecht has recently been appointed head of the flute department of the Community Music School.

Pacific Musical Society Gives First Concert

The Pacific Musical Society gave its first musicale of the season at the St. Francis on October 10. The program was furnished by Jerome Uhl, Mrs. Morck, Alice Mayer, Mrs. John W. Winkler, Fred Maurer, Dorothy Hess and George McManus.

Alfred Hertz Plays at Godowsky Reception

There remains little to add to the note made last week of the reception given by Mr. and Mrs. Stanislas Bem to Mr. and Mrs. Leopold Godowsky at the St. Francis except that Alfred Hertz furnished music for the dancing and everybody had a gloriously good time. F. P.

NEW \$30,000 WURLITZER ORGAN FOR TACOMA

Musicians Busy at Camp Lewis Despite Their Work for Liberty Loan—Personal Notes

The orchestra of La Société des Concerts du Conservatoire, of Paris, will visit Tacoma under the auspices of the Kiwanis Club of this city, the organization having made arrangements for the appearance of the orchestra at the Tacoma Theatre as one of the season's leading events.

A New Wurlitzer Organ

Honor Week, which found Tacoma well over the top in subscription of her Fourth Liberty Loan quota of approximately \$6,000,000, holds further civic record of enterprise in the installation at the new Rialto Theater of the \$30,000 Wurlitzer organ. Scenes behind the stage were a revelation, while the myriad of mechanism required to produce the beautiful tones that emanate from a Wurlitzer was being placed. Every orchestral, band, and symphony effect was recorded. Even with the big crew of organ builders still busy, placards announced the opening concert, an occurrence that packed the capacious Rialto auditorium to the doors.

Tacoma Public School Community Sings

The first of a series of Students' Community sings was held at the Sherman School on Thursday evening, October 3, an event of the annual school fair. A chorus of 200, seventh and eighth grade children, led in the singing, conducted by Lucy S. Lamson, director of music in the grade schools. The Ensemble Violinists' Club, a body of professional women players directed by Mrs. C. E. Dunkleberger, founder of the club, accompanied the program of songs in which the large audience joined. Soloists adding their art to the pleasure of the occasion were Camilla Pesimier, Tacoma soprano, and Vivian Gough, violinist.

Community sings throughout the year, conducted by Miss Lamson in the grade schools are scheduled as an outcome of the unanimous vote for their support given at the Presidents' Council of the Tacoma Parent-Teachers' Association, on October 1.

Tacoma Personals

A large group of prominent women of the army circle were guests of the Aloha Club at the initial program of the season, given on October 7. Mrs. Frederick A. Rice, well known soprano, of Tacoma and the Northwest, was the leading soloist, opening with songs all of patriotic motif. Mrs. T. V. Tyler accompanied at the piano.

Zoe Pearl Park, dramatic contralto, of Des Moines, Ia., arrived in Tacoma recently to take up her duties as director of music at the First Congregational Church. Under Mrs. Park's leadership the church choir and large chorus will enter upon an interesting year's work in educational singing. Arrangements are being formulated with the view of especial entertainment work for the soldiers at Camp Lewis.

Mrs. Chauncey E. Dunkleberger, director of the Ensemble Violinists' Club, spent the summer and early fall in the east visiting friends in Buffalo, Niagara Falls, and Lockport, where several concerts were arranged in her honor. Rehearsals with the Ensemble Club of Tacoma women violinists, were resumed on her return, and a delightful program has already been given for the season's entertainment opening at the Tacoma cantonment.

An attractive vocal studio has been taken in the Sherman-Clay Building by Mae McCormack, who has devoted a number of years to voice study in Tacoma with Louise Rollwagen, in San Francisco with Henry P. Pasmore, and recently in New York City with Luigi Parrissotti, and with Francis Rogers, the eminent baritone.

Mabel Henry, a leading teacher of Spokane, has removed to Tacoma where she will establish a studio school for voice culture. Mrs. Henry was director of the vocal department at Whitworth College in Spokane for two years.

Ethel McLanders, Tacoma pianist, completed a recent normal course with Calvin B. Cady in Los Angeles, and a course also of piano work in San Francisco as a member of Leopold Godowsky's master class.

Two delightful musicales, each largely attended, closed the week's important events on Saturday evening, October 5. A Red Cross benefit was given by Mary Humphrey King, dramatic soprano, at the Woman's Club-house, while at the Y. M. C. A. auditorium a crowd of

soldiers and sailors were entertained by Tacoma musicians, assisted by the Violinists' Club, with Katherine Rice, Tacoma soprano, as soloist.

Notes from Camp Lewis

Music has been the keynote in the many recreation halls of the home of barracks during the past week, and the khaki-clad men throng into them nightly eager for the change after the long day's routine. Though Tacoma has been absorbed in the work of the Fourth Liberty Loan, musicians working shoulder to shoulder in giving their aid to the finishing of the quota with credit to the city, yet there has been time found for the soldiers. A charming program was presented at the Hostess House auditorium by Mae McCormack, soprano, Blanche Yorktheimer, violinist, and Ethel Leach, pianist. The closing number was Gounod's "Ave Maria," exquisitely given.

Two concerts were announced that packed the Y. M. C. A. halls on Tuesday evening. The soldiers' favorite soprano, Mrs. Frederick A. Rice, was the attraction at both halls, going from one to the other on the same evening. Mrs. Rice was assisted by Agnes Lyon, violinist, and Martha Skewis, accompanist.

At the Hostess House on October 6, an informal hour of music was given by the Preston-Van Court Trio, of Tacoma—Lucile Preston, soprano; Sophie Preston, pianist; and Carroll Van Court, flutist.

At "Y" Auditorium No. 3, on October 7, a community sing was followed with solos by L. Holton, concert cornettist, of the 75th Infantry. Song groups were given by Mrs. Allan B. Crain, of the Tacoma St. Cecilia Club, with her accompanist, Mrs. Williams, at the piano. Possessed of a beautiful voice and charming personality, Mrs. Crain's program proved most enjoyable.

On October 8 at "Y" No. 1, Mabel Henry, soprano, of Tacoma, recently of Spokane, Mrs. L. Grant, pianist, and Mabel Harmon, violinist, gave a concert that called forth rounds of applause from the large soldier audience.

The request from Y. M. C. A. No. 2 that Tacoma talent should take charge of its group musicales was favorably received and the "Tacoma Nights" at that building are weekly leading events.

A visit from Marie Dressler enlivened the soldiers and officers at the 39th Artillery Assembly Hall, on October 5. Miss Dressler was introduced to the audience by General Ennis and after an inspiring patriotic address gave several vocal numbers. She was accompanied to Camp Lewis by Colonel and Mrs. F. E. Allen, Mrs. Frank J. McDermott, Mrs. Charles Dalton and James J. Gorman, of Seattle. K. M. K.

MANY LOS ANGELES MUSICIANS MEET

To Honor Fanning, The Turpins, and Sybil Conklin
—Many Los Angeles Composers—Lott to Present Patriotic Program—Beckers Will Resume Studio Recitals—
Notes

Quite the largest company of musicians that has met together for many, many months was assembled in the spacious parlors of the Hershey Arms on the evening of October 4.

As was previously announced in these columns, the occasion was in honor of Cecil Fanning, Mr. and Mrs. Harry B. Turpin, and to celebrate the return of Sybil Conklin from her stay of many years in New York.

An interesting program was given, Cecil Fanning singing "When the Boys Come Home," as only he can sing it, and responding to an encore with the song that he and Charles Wakefield Cadman wrote jointly. Sybil Conklin disclosed great dramatic quality in her rendition of an operatic aria, and a depth of tenderness in Gena Branscomb's "I Bring You Heart's Ease." G. Hayden Jones sang a composition of Mrs. M. Hennion Robinson with such fine style and spirit that he was obliged to repeat it. Los Angeles will be noted for her composers, as well as for other attractions, if she has not already arrived at this happy state of affairs. Mrs. Robinson is astonishingly clever as an accompanist, but the "Liberty" song was a surprise to her many admirers.

Homer Grunn presented a very promising pupil, Homer Simmons, who played some extremely modern piano numbers with delightful style. The 19th of this month, Mr. Simmons will be heard in an entire recital.

About Los Angeles Composers

Returning to the subject of Los Angeles composers, Helen Klockke gave a beautiful reading of "Joan of Arc" with a musical setting by Mona Botsford. Mrs. Botsford's songs are much sung, but these musical settings to poems are quite recent.

Fannie Dillon is bringing fame to her home city with her Eastern triumphs of last year, and fresh compositions from the inspired heights, where she spent her vacation this summer.

Grace Adele Freely has resumed her classes in Pasadena. The group of beautiful "Wind Songs" she brought out last season are being used by Constance Balfour, and they suit her glorious voice extremely well.

It is to be regretted that Waldo F. Chase is so absorbed by his large class that he has not had time to write recently. His "Song of Joy" is a delight to sopranos. And so one could mention writers indefinitely, and some time a chapter will be given to composers of southern California.

Lott to Present Patriotic Program

In the near future Clifford Lott will present an all-patriotic program at the Friday Morning Club. It is sure to be interesting, for everything that Mr. Lott prepares shows such study that an artistic rendition is the result.

For the first time in this city, Muratore will be heard, opening the Philharmonic course the evening of the 15th.

Beckers to Resume Studio Recitals

Mr. and Mrs. Philo Becker are to resume their interesting studio recitals in November. For the past year, owing to the war, these delightful affairs were discontinued, and the opening event will be eagerly anticipated. Mr. and Mrs. Becker will appear with their pupils from time to time, and the public will welcome the opportunity of hearing these finished artists again. The musical world is indebted to Mr. Becker for so many celebrities it would be interesting some time to note the number.

Gifted Olga Steeb, with her wonderful skill and mem-

ory and her great modesty, and clever Will Garroway, whose accompaniments are marvels, are only two of many who received their early training from Mr. Becker. In my next letter I will have news of the Los Angeles Symphony Orchestra and the plans of Manager Fred Blanchard.

Notes

Frederic A. Herrmann, who is director of the Ostavsky Institute in the Majestic Building, has answered the "call to the colors" and will soon be in training. His fellow musicians wish him good luck and a safe return.

John Smallman, the new baritone, who is having much success here, scored finely at the Dominant Club tea last Saturday, and at the close of a group of English songs he gave Fay Foster's "The Americans Come" as an encore with splendid effect. J. W.

OAKLAND INAUGURATES COMMUNITY CHORUS

Farwell, of Music Department of University of California, Gives Address—Well Known Oakland Organist Active in War Work—A Successful Orpheus Concert—Paris Orchestra Scheduled—Notes

Virginie de Fremery is the best known of the many women organists of the East Bay cities. She is a native daughter, born in San Francisco, but prefers to live in Oakland and center her interests on this side of the bay. She studied with Widor and Louis Vierne in Paris and is a popular and successful teacher of the organ and piano.

As dean of the Northern California Chapter of the American Guild of Organists, Miss de Fremery has a more than local reputation for thorough musicianship. For many years she has held the important position of organist of the First Congregational Church, Oakland, where she has often given very fine recitals.

Like many of our talented and patriotic women, she has abandoned social club work in order to devote her time and energies to the more urgent war needs of the hour, taking an active part in canvassing for Liberty Loan bonds, also recently assisting in the house to house quest for rooms to accommodate the influx of 6,000 shipbuilders who are flooding the city.

Miss de Fremery has been generous in giving concerts for war charities. Notable among these was a brilliant song and piano recital at her charming studio in the garden in June, when the artists who assisted her were Mrs. Thomas Rickard and Mrs. May. This concert netted a good round sum for the Belgian relief fund. Another concert, this one for the Serbian relief, is claiming her attention at the present time, when the quartet from the First Congregational Church will give their services, consisting of Alma Berglund Winchester, soprano; Ruth Waterman Anderson, contralto; Hugh J. Williams, tenor; Homer Henley, baritone.

Oakland Inaugurates Community Chorus

A song mass meeting was held in the Harmon gymnasium, Berkeley, on Thursday evening, October 10, directed by Arthur Farwell, associate professor and acting head of the department of music, University of California, and president of the New York Community Chorus. Everybody was invited to attend, and, as a further inducement to do so, there were no tickets required, no voice trials, and no dues. Rehearsals are to be held weekly and the new organization is to be known as the University of California Community Chorus.

Professor Farwell gave an interesting address in Oakland on October 8, before the Women's Committee, Council of Defense, when special invitations were given to musicians, club leaders, choir members and others interested in the Community Chorus movement. The subject of the address was, "The Community Chorus: What It Is, and What It Is Not." Incidentally Professor Farwell remarked that he had come to the Pacific Coast to bring the people together to consolidate the power of song, to rehearse the crowds in four-part singing of all the great world choruses. "Community singing," he said, "is the mass emotion of America and we haven't yet dreamed what its directed force and power will mean to the world." The following extract is taken from a circular signed by the professor: "We cannot

(Continued on page 45.)

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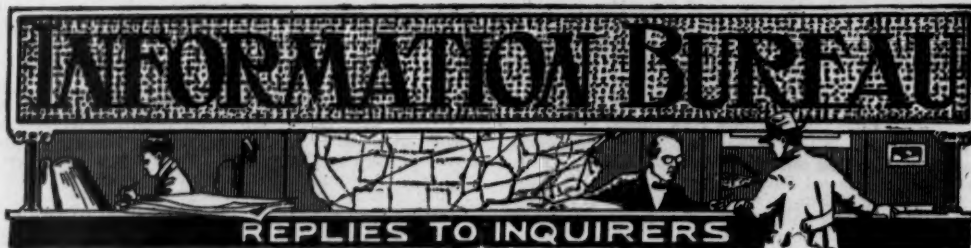
Information Bureau
OF THE MUSICAL COURIER

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of THE MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
Information Bureau, Musical Courier
457 Fifth Avenue, New York, N. Y.



[The Musical Courier Information Bureau is well on its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

Has Found Help

In the Information Bureau of the MUSICAL COURIER of October 3 there was an appeal for help from a young woman who was very anxious to continue her studies in singing. An announcement was made that the name and address would be furnished to any one who felt like helping this young woman, as she seemed in earnest about her career. A letter has been received from one of the leading teachers of New York City, who has volunteered to furnish a scholarship for this young lady. Her name and address have been sent to this teacher, and it is hoped that her earnest desire for a musical education will be fulfilled.

Evening Lessons

"I would like to know through your column if this teacher whom I mention beneath is a good coach in voice culture. Has he any pupils on the operatic stage, abroad or here? Is there any school for voice instruction free, or piano (evening), at any institution, free or not?"

The teacher whose name you mention is very well known as successful in coaching and in voice culture. Baroness Olga de Costa is one of his pupils, and he coaches several Metropolitan Opera singers as well as many others.

Hunter College has classes for instruction, both for voice and piano in the evening. Dr. Henry T. Fleck, dean of the department of music, Hunter College, informs the MUSICAL COURIER that the evening lessons, piano and voice, cost \$10 for each person, two in a class, or \$15 for one person alone, per term of four months. Only the day classes for voice are free.

An Accompanist Wants Work

"Please advise me the best plan to pursue in getting my work before singers. Am anxious to play accompaniments for singers to help pay my way here this season."

A feasible plan for you would be to call upon the musical agents, who would know whether any of their singers require an accompanist. Charlotte Babcock, at Carnegie Hall, is in touch with both singers and institutions who might make use of your services. While good accompanists are always in demand, it is often not easy to locate a client, but the agents should be able to help you.

How to Book a Quartet

"Will you advise me how a quartet can get a start singing in concert and local work? It is a mixed quartet; all the members have splendid dramatic voices, which are well trained and blend beautifully. Each singer is a soloist as well. The selections are classical."

To obtain concert engagements it would be absolutely necessary to register with some musical management, names and addresses of which you will find in the columns of the MUSICAL COURIER. It is a little late in the season for you to make many bookings for this year, as almost all that work is done in the summer; however, if you set about it at once, you may find some manager who will be able to help you.

As for the local work, that would seem comparatively easy. You must have many friends and acquaintances, and are possibly connected with churches, which are usually willing to exploit any of their talented members. By giving an invitation concert, you would obtain a large audience quickly, and if your work is as good as you say, it should at once bring you into local prominence.

Chicago Opera's New York Subscription

"I want to have an opportunity to subscribe early to a season ticket for the Chicago Opera Company's engagement in New York. To whom shall I write to have my name placed on the list and when will the tickets be on sale?"

Write to John Brown, care Chicago Opera Association, Broadway and Fortieth street, New York City.

Is Christine Miller Singing?

"As I have not seen Christine Miller advertised lately, I would like to know if she is singing this season."

Christine Miller Clemson has retired from the professional field for the present, and, at least this season, will appear only for patriotic purposes, singing for the Liberty Loan and W. S. S. and at many of the camps.

Address of Per Nielsen Wanted

"Could you kindly let me know the address or whereabouts of Per Nielsen, a Norwegian baritone? Mr. Nielsen taught singing in New York City during the winter of 1915-16, and a former pupil of his would like very much to study with him again."

The MUSICAL COURIER has no record of Per Nielsen, nor can any one on the staff recall him. Numerous inquiries outside also have remained without result. Can any reader let us know of his present whereabouts?

About the Cherniavsky Trio

"About three years ago, at a recital of the Cherniavsky Trio, Mischa, the cellist, played one of his own compositions, a Russian lullaby, I believe. Can you tell me if this has been published? Is the Cherniavsky Trio to appear in America during the coming season?"

The Russian lullaby to which you refer still remains in manuscript. The Cherniavsky Trio will play only in South Africa this season.

Canadian Musical Journals

"Can you give me the names of some Canadian musical journals?"

The principal ones are Musical Canada, published in English at Toronto, and Le Canada Musical, in French, at Montreal.

School for Catholic Choirmasters

"Is there a school for Catholic choirmasters or organists in the United States? Is d'Indy's Schola Cantorum a school for Catholic organists?"

Inquiry made by the Information Bureau fails to locate any school for Catholic organists in America. If you desire special work in that branch, you cannot do better than to study at the Yon Studios, 853 Carnegie Hall, New York. The Schola Cantorum of Paris is a general music school, not an institution for Catholic organists.

Names of Cello Makers

"Can you furnish me with the names of a few American and European cello makers, and their addresses?"

There are two well known instrument makers in New York who make cellos: August Gemunder & Sons, 141 West Forty-second street, and John Friedrich & Brothers, 279 Fifth avenue. Among the prominent foreign makers are the well known firm of Hill, Bond street, London, and Albert Caressa, 12 Rue de Madrid, Paris.

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FLECK WRITES ABOUT BRASS BANDS

Henry T. Fleck, Mus. Doc, head of the department of music, Hunter College, New York, writes the MUSICAL COURIER about brass bands as follows:

No country in the world can boast of finer musical organizations than are to be found in New York, Boston, Philadelphia, Cincinnati and other large cities. However, in the matter of military bands, we are much behind most insignificant of European nations. Even in brass bands we cannot compare with England, where they reach a high degree of perfection.

This deplorable condition of brass bands, at least in New York City, is no doubt due to the connection of our bands with the parks and military service, by which simple utility is placed in the front rank, while art is relegated to the rear. Since Gilmore's famous Twenty-second Regiment Band, this country has not had a high class band of national or international reputation, with the exception of Sousa's splendid organization. At present the city is overrun with brass bands, and each individual member of each individual band is a leader.

Ninety per cent. of the leaders are alto horn players. No form of musical activity demands as little knowledge and technical skill as an alto horn player in a brass band. With this accommodating instrument any one may become a member of the union. Of course, there are excellent violin players who play the alto horn as a side issue. Your alto horn specialist, however, always gets out his card as a leader, and thereby insures himself double pay. What he lacks in musical qualifications he makes up for as a business man. He is always a hustler, and has an extraordinary knowledge of political conditions. He knows all the district and ward politicians, and keeps in touch with organizations of every character and description. His band plays as well without him as with him.

Word "Leader" a Misnomer

The word "leader" applied to a conductor of a military band or orchestra is a misnomer. A leader is a performer who receives the time and style of the several movements from the conductor and communicates them to the rest of the band. Of all the leaders in an orchestra, the principal one is the concert master, who, after the conductor, holds the most important station in the orchestra. The man who takes the baton in hand is a conductor, whether it be of an orchestra or a military band. In every well regulated orchestra or military band, there is a leader in each of the various departments. For instance, in the Philharmonic Orchestra, the concert master, Alfred Wegerlin, is the leader of the first violins, while Leo Schultz is the leader of the cellos.

The brass band in Germany, France, Italy and other countries is used chiefly in cavalry regiments on account of the ease with which brass instruments may be played on horseback. It has not the variety, quality nor richness of tone possessed by the full reed band. On account of the greater facility with which brass instruments are learned ("brass instruments" meaning the cornet, trombone, alto horn, etc.), as compared with clarinets and other reed instruments, a brass band is much more easy to establish and maintain in efficiency than a full military band. Almost any person can learn to play a brass instrument, but a clarinet or oboe in the hands of an amateur is a menace to the peace of the nation. Looked upon from the point of the high art culture, brass bands are of no account. But, viewed as a popular agent, they are of some importance.

The comparative ease with which a brass instrument may be learned, the similarity of execution upon them all, which promotes a feeling of equality and gives no technical advantage to any player, and the imposing effect which any brass band is capable of producing, offer attractions which no other form of music can offer. In England nearly all the brass bands are non-professional, and at the national brass band contests at the Crystal Palace, Sydenham, sometimes there are over two hundred bands entered as competitors. Of course, the English military bands are made up of professional players, some of them ranking as artists. In Europe each country has its own instrumentation fixed by the government, although since the reorganization of the French military bands the difference is hardly perceptible.

Strange as it may seem, however, few bands in Europe equalled, and none has excelled, Gilmore's famous Twenty-second Regiment Band. Although this band had a great reputation, its performance surpassed the expectations of even the most fastidious critics. Gilmore's band was capable of rendering the most difficult passages in concerted pieces with a precision and refinement deserving the highest praise. It consisted of a number of solo players of great skill and taste. Their intonation was correct, the attack vigorous and precise, while the gradation of tone from the greatest fortissimo to an almost vanishing point of pianissimo proved not only a most careful training of the band, but also the artistic merit of the conductor. His programs (although, like those of other military bands, consisting mostly of arrangement of orchestral works) were carefully chosen and interesting. A noteworthy number was an adaptation of Liszt's "Rhapsodie Hongroise," No. 2, the technical difficulties of which were increased by transference from the piano to the military band, but the performance was magical in its effect upon the public, both here and abroad. Naturally, the list of high class music for military bands is rather scant, and there is little or none for brass bands, inasmuch as the composer is confined to the narrow capacity of brass instruments of a limited range of executive possibility. The universal use of the cornet has absorbed the function of the flugelhorn and other soft tone instruments.

Monotony Is Unbearable

As it is now, the monotony of the brass band is almost unbearable. Between the aims and effects of writing for the orchestra, and writing for military bands, there is the same difference as between a carefully executed painting, where the slightest details are rendered with minute fidelity, and a large fresco, painted with bold strokes and bright colors. The variety of tone color, the broad contrasts possible in a really artistic interpretation and the brilliant effects obtainable by a full and complete military band of artistic performers are too palpable to remain neglected forever. When this great material is placed on a better basis, and the attention of the ever varying fashion brings it before the cultivated world as something new, then perhaps the composer will arise, who, with broad brush, will lay on the colors of tone pictures of a new order which at present are still hidden in the near future.

Gilmore's band was composed as follows:

Piccolos.	One bass saxophone.
Flutes.	Two bassoons.
Oboes.	One contrafagotto.
A flat piccolo clarinet.	One E flat cornetto.
E flat clarinet.	Two first B flat cornets.
First B flat clarinets.	Two trumpets.
Second B flat clarinets.	Two flugelhorns.
Third B flat clarinets.	Four French horns.
Alto clarinet.	Two euphoniums.
One bass clarinet.	Three trombones.
One soprano saxophone.	Five bombardines.
One alto saxophone.	Three drums and cymbals.
One tenor saxophone.	

The instrumentation for a French military band is usually:

Piccolos in E flat.	One contra bassoon.
Flutes in D.	Two cornets in B flat.
Oboes.	Two bugles in B flat.
E flat clarinet.	French horns in E flat.
First B flat clarinets.	Two trumpets in E flat.
Second B flat clarinets.	Two baritones in B flat.
Third B flat clarinets.	Three trombones.
Saxophone soprano.	One euphonium in B flat.
One saxophone alto.	Contrabass in E flat.
One saxophone tenor.	Contrabass in B flat.
One saxophone baritone.	Drums and cymbals.
Two bassoons.	

The instrumentation for German and Spanish bands is:

Piccolo.	Four cornets, B flat.
Flutes.	Three trumpets, E flat.
E flat clarinet.	Four French horns.
B flat clarinets.	One bass trombone.
Saxophone soprano.	Four tenor trombones.
Saxophone alto.	Two euphoniums.
Two saxophone tenor.	Two bombardines.
Two saxophone bass.	Two contrabasses, B flat.
Two flugelhorns, B flat.	Two drums and cymbals.

Countries that have State bands are (including number of musicians and conductor):

Austria—Seventy-third Regiment, 76, Zimmerman.
Prussia—Prussian Life Guards, 87, Wietrecht.
Bavaria—First Infantry Regiment, 81, Siebenkas.
Baden—Grenadier Regiment, 54, Burg.
Belgium—Grenadier Regiment, 59, Bender.
Holland—Grenadier Regiment, 56, Dunkler.
France—Grenadier Regiment, 62, Cressonnois; Garde de Paris, 56, Paulin.
Spain—First Engineer Corps, 64, Maino.
Russia—Russian Guards, 71, Dorfield.

Dr. Elsenheimer's Enrollment Larger Than Ever

Dr. Elsenheimer's classes of piano students show an enrollment larger than ever before. A number of pupils have not as yet returned to the city on account of the epidemic, but their names appear on his schedule, and these pupils have reserved their time for the beginning of their term.

Dr. Elsenheimer received a shock through the loss of his most talented pupil, Maude Henderson, of New Brunswick, Canada. In speaking of her sudden death a few days ago, Dr. Elsenheimer said:

"Maude Henderson was by far the most talented student who ever came to my notice. I have never observed a more gifted pianist, counting even those who were not in my class but attending the institutions of which I am a teacher. Her rendition of Chopin's best works, and of such difficult numbers as Grieg's famous ballade, op. 24, and of 'Isolde's Love Death' (Wagner-Liszt), were a revelation, for she possessed the temperament and pianistic ability to perform these works with authority, musician-ship and a command which was impressive and far reaching in effect and brilliancy. I do not entertain the slightest doubt that she would have become a world celebrity had she lived."

Artists Sing at Golden Wedding Anniversary

Mr. and Mrs. Julius Kayser celebrated their golden wedding on Monday, October 14, at their beautiful home, 18 East Seventy-first street, New York. A reception was held from 4 to 6 in the afternoon at which about four hundred guests were present. In the evening a dinner was given for 150 relatives and friends.

During the evening, Sibyl Bayer (the only granddaughter of Mr. and Mrs. Julius Kayser) recited. Mme. Namara, soprano of the Chicago Opera Association and Thomas Chalmers, baritone of the Metropolitan Opera Company, furnished the musical program.

Etta Hamilton Morris Engaged for Jamaica

Etta Hamilton Morris, the Brooklyn soprano and director of the Philomela Ladies' Glee Club, has just been engaged as soprano and director of the music at the First Presbyterian Church, Jamaica, L. I. Mrs. Morris has many interesting musical plans in preparation, including a Liberty Sing at the church in November. Laura Consaul Ross, professional pupil of Mrs. Morris, is the contralto soloist at this church.

Aborn Opera Pupils Always Prepared.

The Aborn Classes for Operatic Training, on short notice supplied William Wade Hinshaw, president of the Society of American Singers, with John Campbell for the tenor role in "Mignon," which was sung by the society last week at the Park Theatre. New students enrolling this year are coming from far and near, and former students are already hard at work. The prospects



JEAN McCORMICK,

A singer from Indiana, whence come glowing reports of her contralto voice, who will give her first New York recital at Aeolian Hall on December 6.

for the continued success of this school are very gratifying to the founder and director, Milton Aborn. Besides the engagement of Mr. Campbell for the American Singers, Jean Gordon, another promising student, will tour with the Creature Opera Company. Viola Robertson and Eileen Castle, also a protégée of Mr. Aborn, have joined the American Singers. Letters are being received daily from voice teachers, lending their influence and encouragement.



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WHAT THE MACDOWELL CLUB ACCOMPLISHED IN 1917-18

The Annual Report of the Music Committee

"The MacDowell Club of New York, always active in the support of all branches of American art, had a particularly busy and interesting musical season last winter, the events of which are summarized in the report of its music committee, just submitted by Walter L. Bogert, chairman. Mr. Bogert informs the MUSICAL COURIER that, while the activity of his department may be slightly lessened by the unusual conditions prevailing, the musical events of the club are sure to be many and interesting. The first affair of the season will be a joint recital by Arthur Hackett, tenor, and Leslie Hodgson, pianist, on Election Day, November 5. The committee's report of the season of 1917-18 is as follows:

The committee has been responsible for musical happenings on the following dates:

Election Day, November 6, 1917: "A reading from the Well-tempered Clavier of Bach with special reference to its emotion interest," by Ernest Hutcheson. The committee considered itself most fortunate in being able to open the season with such a subject so ably presented by our distinguished fellow member. A large audience was present and many expressed the wish that the reading might be repeated in a place where music students in general might have an opportunity to hear it.

December 27, 1917: As both the author and the composer are members of this club, it seemed most appropriate that the first performance of "The Evergreen Tree," a masque by Percy MacKaye, with music by Arthur Farwell, should be given in our gallery. To this end we cooperated with the Manuscript Society, which secured the assistance of the Prospect Heights Choral Society, of Brooklyn, for the choral parts, Mr. MacKaye himself reading the connecting text and explaining the scenes.

January 8, 1918: For the first time in the history of the club, the clavichord, that refined ancestor and intimate precursor of the pianoforte, appeared before us in the "Recital of Early Music on the Clavichord and Pianoforte" given by Jean Sinclair, one of our first members, assisted by Greta Torpadie, soprano. It was an unusual privilege to hear the music of Bach played on the instrument which was his favorite. Another interesting feature of the evening was the singing of several old French and English songs, as yet unpublished, which had been transcribed from ancient records by Arnold Dolmetsch.

January 20, 1918: Again we must record a first appearance, and this for an instrument that can trace its descent from the remotest antiquity, the harp. Alfred Kastner, first harpist of the New York Philharmonic Society, assisted by Dorothy Fox, soprano, provided a most delightful program in his recital.

January 27, 1918: Through the good offices of our president as ex-officio member of the committee, we were enabled to present the Société des Instruments Anciens in a recital which must rank with the most exquisite and finished musical performances ever given in our hall. Henri Casadesu and his associates, with their quartet of viols, true ancestors of our present orchestral stringed instruments, together with a harpsichord and a harp-lute, offered a list of charming eighteenth century pieces, making many feel that, while we had gained much in modern musical sonority, we had also lost something in elegance, intimacy, and delicacy of sentiment. It is a pleasure to record that the warmth of the reception accorded by our audience to this organization so pleased its founder, M. Casadesu, that he expressed the hope that he and his companions might appear before us annually.

February 26, 1918: With Eva Gauthier, soprano; Michio Itow, Japanese mime, and the composer at the piano, Charles T. Griffes gave an evening of his own compositions that enabled us to get a much clearer idea of the work of this young American composer, whose advanced writings and futuristic idiom are claiming more and more attention from thoughtful people in the musical world.

March 5, 1918: Our annual "MacDowell Evening" this season proved no less interesting than its predecessors. Indeed it seemed as if Sara Anderson, soprano, a singer of wide experience who has done the songs often with Mrs. MacDowell, and Oliver Denton, an unusually well equipped pianist, gave us an even more impressive showing of the composer's work than we had had before. It is interesting to note here that a well known critic, an admirer of MacDowell's music, expressed himself in his paper most enthusiastically over Mr. Denton's rendering of the "Eroica" sonata.

March 19, 1918: The music committee was glad to be able to set aside an evening for our fellow member, that true patriot of stricken Poland, pupil and friend of Paderewski, the eminent pianist, Sigismond Stojowski. Mr. Stojowski gave a most interesting talk on "The Renaissance of Poland" and followed it by playing a short program of modern Polish music. Afterward there was an exhibition and sale of Mme. Paderewski's Polish Refugee Dolls and souvenirs for the benefit of war sufferers.

March 22, 1918: Again it becomes our pleasure to chronicle the appearance of one of our committee, Carolyn Beebe, pianist and director of the New York Chamber Music Society, brought to us her entire organization of eleven soloists who have collaborated so successfully toward producing a perfect ensemble in their work. The program contained, with one exception, only modern music. It was remarkably well chosen and also exceptionally well played.

April 14, 1918: With the collaboration of Constance Purdy, contralto; David Adlam, reader; Clarence Adler, pianist, and the composer at violinist, evening of compositions and transcriptions by Arthur Hartmann was offered. Mr. Bispham recited one of Mr. Hartmann's melodramas and Mr. Hartmann played a group of MacDowell works arranged for the violin, in addition to a group of his own.

April 24, 1918: The death of Claude Debussy on March 26 made us feel that the club should take some action before the close of the season that would do honor to the memory of one who has had so remarkable an influence on the music of our time. Through the energy and initiative of our fellow-member, Marion Bauer, the Flonzaley Quartet and Harold Bauer were interested in our plan, and through Mr. Bauer, Maggie Teyte with her able accompanist, Walter Golde, graciously consented to assist. With these authoritative interpreters in a program devoted exclusively to his works, a Debussy memorial concert was given. Preceded by a few remarks on the personality and surroundings of the composer by the well known critic, Emilie Frances Bauer, who had been a guest in his household, two groups for voice, two for piano and the quartet in C minor were offered. The printed program, contributed by Mr. Bauer, contained a halftone reproduction of an unfamiliar, recent, autographed picture.

So much for our formal activities. In addition, the committee has brought forward informally on several Sunday afternoons interesting singers. It has also done something to aid the committee on army and navy nights.

The chairman would like to take this opportunity to express his appreciation of the good attendance of his colleagues at the regular monthly meetings of the committee and also of the splendid spirit of cooperation which is always in evidence and which makes good team work possible.

Respectfully submitted,
(Signed) WALTER L. BOGERT, Chairman.

Russian Symphony Gives Services for Loan

The Russian Symphony Society, under the leadership of Modest Altschuler, contributed its services to the big Liberty concert which took place in Carnegie Hall last Saturday afternoon, October 19, and at which all the well known Russian artists in this country appeared.

"It's an Ill Wind—"

Lambert Murphy, the American tenor, ran into the influenza scare away out in Twin Falls, Ida, last week. He was booked to sing there and in a score of other cities en route to the Coast, but from latest reports by wire, he is "going duck hunting" for a week or two while the epidemic blows over.

Lotta Madden Recital Postponed

The song recital of Lotta Madden, soprano, has been postponed to the evening of November 15, at Aeolian Hall, New York.

A CELLO PLAYED BY HANS HESS

Passion thou art, thou thing of strings,
Thy wood-wrought casement swells and rings
With soul on fire
That knows no higher
Art to express thy wanderings!

I think my soul lies hidden there
Within thy senseless form somewhere,
Thou hast such feeling—yet, ah, yet,
Thou dost not tear thy heart and fret
Even as mine own heart is torn
Bleeding with rapture, wan and worn
With ecstasy
To list' to thee
Straining up to the heights to win
When Hans Hess plays thee, Violin!

GEORGE CHRISTIAN STUCKER.

Chamber Music Concerts at Popular Prices

Students and workers and those who cannot afford the high prices usually charged in the concert halls again have the opportunity of hearing the most noted chamber music organizations at a nominal fee. The People's Symphony Concerts offer a subscription to six concerts at Washington Irving High School for one dollar, or less than seven cents each, by such representative musicians as the Flonzaley Quartet (which begins the series November 9); Trio de Lutece, with George Barrère, December 21; Philharmonic Trio, January 4; David and Clara Mannes in sonata recital, February 1; quintet from the New York Chamber Music Society, March 8, and the Berkshire String Quartet, April 5. Tickets may be secured at the office of the People's Symphony Concerts, 17 West Eighth street, or from the ticket and information desks at Macy's and Wanamaker's. No war tax.

The society has found it necessary, on account of the war, to omit the orchestral concerts at Carnegie Hall and the Friday evening chamber music series.

Von Klenner Pupils to Be Active

Helene S. Wade, of Jacksonville, Fla., who has been spending several months in the North preparing her season's programs with Mme. von Klenner, has returned South. Miss Wade has a splendid dramatic soprano voice, and is one of the leading choir singers of her native city. She was formerly a member of the celebrated von Klenner Quartet.

Maude L. Koster, of El Paso, Tex., likewise a member of the same quartet, has also returned South after spending some time with her former teacher. She has a coloratura soprano of great beauty, and is a musical leader in El Paso.

Lucille Savoie, the young coloratura soprano who created so much interest in musical circles last season, has spent the summer at Lake Chautauqua with Mme. von Klenner, and has gone South on a concert tour. She plans to give a large concert in her native city, Natchez, Miss., before returning to the metropolis to continue her studies. Miss Savoie, besides possessing an unusual voice, has great histrionic talent. All these von Klenner pupils are a credit to their distinguished instructor, the exponent of the Garcia school.

Justice for May Fine

On the occasion of the October 2 concert given by the New York Globe, where Namara, Wells and Friedheim were the soloists, the accompanist for the first named was May Fine. The MUSICAL COURIER, in its review of Miss Fine's work, said that she showed symptoms of being inexperienced. The writer of that review has learned since that Miss Fine was given no opportunity for rehearsal and encountered a "cut" in the number for which she had not been properly forewarned. Mme. Namara would be the first to urge justice for this exceptionally brilliant young accompanist. Miss Fine is the regular accompanist for Sophie Braslau, and has played also for Paul Alt-house, Florence Macbeth, Anna Fitzu, etc., with unflinching success. The MUSICAL COURIER is very glad to make this rectification and to add an apology.

Effa Ellis Perfield in New York

Effa Ellis Perfield arrived in New York on Monday, and located again at the St. James Hotel. Her new classes for teachers will begin Tuesday, October 29.

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"Women of the Homeland" Called Great Song

Bernard Hamblen, composer of "Women of the Homeland," has been receiving many letters of praise and congratulation from the prominent singers and vocal teachers, but in all the mass of correspondence which has come to him following upon the great success of his stirring song, he prizes no single letter more highly than the attached from the well known vocal pedagog, Sergei Klibansky: 212 West Fifty-ninth Street, New York.

DEAR MR. HAMBLÉN—I have just received copy of your recent song, "Women of the Homeland," and am compelled to congratulate you once more upon your unusual capacity for writing concert songs which are also splendid teaching numbers, and are therefore of especial interest to busy teachers like myself. I feel sure that "Women of the Homeland" is destined to become one of the very few great songs of the war.

Needless to say, my well known students, including Lotta Madden, Betsy Lane Shepherd, Helen Weiller, and many others are adding both these songs to their repertoires, and I shall be pleased to send you programs as the season progresses.

With every good wish for your continued success, I remain,
Cordially yours,
(Signed) SERGEI KLIBANSKY.

Dora Gibson's Art Receives Recognition

Dora Gibson, the dramatic soprano, recently engaged by the Chicago Opera Association, made her first appearance in this country with the Boston Symphony Orchestra. This occasion served unmistakably to show that Miss Gibson is entitled to the splendid reputation she gained abroad.

Her concert debut, after study in England and Italy, was made in London, and was so successful that Sir Henry Wood engaged her for a series of appearances with the Queen's Hall Orchestra. Later, under Landon Ronald, she appeared at the Albert Hall concerts, and was soloist on tour through the English provinces with the New Symphony Orchestra, under joint conductorship of Sir Thomas Beecham and Mr. Ronald.

Shortly after, Miss Gibson was chosen to create the principal role in "The Children of the Don," at the London Opera House, an English opera by Lord Howard de Walden and Joseph Holbrooke. Her unquestioned success was responsible for Arthur Nikisch's advising the singer to go to Italy and devote her entire time to opera. While there, she was engaged for the season at the Dal Verme



DORA GIBSON,

Dramatic soprano, recently engaged by the Chicago Opera Association.

Opera, after which she returned to England to create the role of Queen Ysabeau in "Joan of Arc" during the Raymond Roze season at Covent Garden. Following the Covent Garden engagement, during which she sang many important roles, Miss Gibson toured England and Scotland with the famous Carl Rosa Company.

During her sojourn in America Miss Gibson has appeared with equal success in recital in many of the Eastern and Canadian cities.

Her appearance with the Chicago Opera Association will doubtless create considerable interest among her admirers.

Harriet Foster's Musical Pursuits

Harriet Foster has a large class enrolled for this season, and in addition she is continuing her work with the choral (fifty members) of the New York Christian Science Institute. Mrs. Foster has taken the altos of the body of singers into her hands, and her training and coaching of them has been most beneficial. This choral will be heard in the near future, and Mrs. Foster reports that they are doing beautiful work. The choral is not working with the idea of entertaining the public, but has rather a higher purpose—that of treating the world with thought in science. The work is impersonal, and one might add that the singers in separating their selves do not lose their individuality.

Mrs. Foster gave an Aeolian Hall recital last season and gained the complete approbation of the press. She is preparing to give another one this season, date of which will be announced later.

Mrs. Foster has made several records for the Columbia Phonograph Company, among which is "Wand'ring Along" (Paderewski), "Chanson de Printemps" (Rogers), and "Mexican Folk Song" (edited by Eleanor Hague).

Margarita Hamill Teaching

Margarita Hamill, soprano, is teaching at her studio at 158 West Seventy-fifth street, New York, and already has a long list of pupils. Miss Hamill studied with Mme. Valeri, and during part of the summer prepared six operas—"L'Amore de Tre Rei," "Faust," "Manon," "Pagliacci," "Aida" and "Otello." In addition, Miss Hamill is a capable pianist, and is, therefore, sought by many for coaching.

PACIFIC COAST

(Continued from page 41.)

get the most out of song without building our singing organizations in the right way any more than we can get the most out of fighting without building our army in the right way. That is what the community chorus is for, to make the people an organized singing army. Song should be free to all, and all should unite in song to uplift continually the eternal spirit of truth, humanity, and victory for the ideals of democracy."

As an outcome of this movement it is hoped that a Liberty chorus will be inaugurated in Oakland in the near future. This should not be difficult as a nucleus could be formed from the membership of the former Alameda County Chorus, which for several years did splendid work in the community under the direction of Alexander Stewart. This chorus had a membership of over 300 voices, but the exigencies of war forced it into a reluctant silence.

Successful Orpheus Concert

Under the direction of Edwin Dunbar Crandall, the Orpheus Club, of fifty-seven male singers, gave the second concert of its twenty-fifth season, in the Municipal Opera House, on October 8, when an excellent program was offered including many admirably rendered part songs. Desaix McCloskey, baritone, was the vocal soloist, and he had to respond by a double encore for his interpretation of Gounod's "Dio Possenti," ("Faust"), also having to repeat part of the chorus song, "Your Girl and My Girl," by two East Bay men. Owing to strict quarantine at Mare Island, Frederick Preston Search, first musician U. S. N., cello soloist, was unable to be present; but Mrs. Cedric Wright, well known violinist, gracefully accepted the eleventh hour appointment to substitute, and delighted her audience with two masterly groups of solos. Bessie Beatty Roland, accompanist for the club, acquitted herself splendidly throughout the evening.

Paris Conservatory Symphony Orchestra Scheduled

November 7 is to be called Tri-Color Day because of the visit to Oakland of the famous Paris Conservatory Symphony Orchestra, under the direction of Andre Messager, with Miss Z. W. Potter as Oakland manager. A general committee is being formed for the purpose of arranging fitting ceremonies representative of the civic, educational, music, and other organizations of Oakland, Berkeley and Alameda, so that a gala day will mark the event.

Notes

Community singing for boys who are of draft age is to be made compulsory at the Technical High School.

Stella Jelica, Oakland coloratura soprano of note, sang

patriotic songs for the Liberty Loan rally held recently at the Moore Shipbuilding plant.

Hugh J. Williams, well known Welsh tenor soloist of Oakland, has recently added Arthur A. Penn's popular song, "The Magic of Your Eyes," to his large repertoire of vocal numbers.

A band of a hundred pieces was donated by the Musicians' Union to furnish music at the Mary Pickford Fourth Liberty Loan meeting held at the Civic Auditorium on October 10. Ten thousand persons were present and hundreds were unable to get in.

At the conclusion of the first monthly dinner of the season, the California Writers' Club members, numbering about sixty, inaugurated community singing. C. W. Caruth donated the song booklets. Mrs. M. L. Brooks, soprano, was soloist.

Lucile Wright, soprano, was the soloist at the regular Municipal Band concert, directed by Paul Steindorff, at Lakeside Park, October 6. Request numbers by the band were Henry Hadley's new march song, "To Victory," and Rossini's overture, "La Gazza Ladra."

Jeanne Jomelli, a member of the faculty of music of the University of California Extension, has taken a house in Oakland, and a hearty welcome is being extended to the prima donna by East Bay musicians. E. A. T.

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ACROSS THE COUNTRY

Brownwood, Tex.—H. C. Nearing, pianist, appeared here in recital on October 5, playing numbers by Beethoven, Chopin and Liszt. A large audience filled the auditorium of Daniel Baker College, in which the recital was given, and Mr. Nearing's playing was enthusiastically received.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Denver, Col.—The second Slack concert, which was booked for Friday evening, October 11, at the Auditorium, has been postponed, owing to municipal action that has closed all schools, churches, theatres, etc., in Denver because of the influenza epidemic. The management of the quartet which was to have appeared—Frances Alda, Martinelli, Lazarri and de Luca—has wired Mr. Slack that every effort will be made to give the concert later in the season.—The first concert of the Slack series was not only a financial success, but a delicious art treat. Sophie Braslau and Lazarri appeared and won the heartiest plaudits of Denver's music lovers. The contrast between the two artists was most interesting.—Margaret Matzenauer and Frank La Forge opened the Municipal Concert Series at the Auditorium. The special feature of La Forge's appearance was his notetless accompaniments and his lovely "Crucifix," a composition not heard here before. In its mysticism it suggested César Franck and Pierre, but in its mellifluous sweetness it was purely La Forge. Matzenauer's voice filled the huge Auditorium easily and gave much pleasure. She made a charming picture of matronly beauty as she faced the huge audience. Clarence Reynolds played two numbers on the program, and in his accompaniment of the "Crucifix" appeared to better advantage than at any time since his Denver advent.

—The Liberty Loan and the influenza claim exclusive rights in this city at present. One clever small boy, who is a member of the Boy Scouts, was asked how he was enjoying holiday from school. He frowned and shrugged his natty khaki clad shoulders, and replied, "We've got no holiday; while the boys 'over there' fight Germans, we fight germs!"—In order to make some contribution to the cause of America along the lines for which he is best fitted, Albert Holt, widely known Denver tenor and former grand opera singer, recently offered his services to the Third Regiment, Colorado National Guard, as singing instructor, and has been appointed special sergeant and instructor in camp singing. Sergeant Holt came to Denver two years ago following a breakdown in health, which cut short a splendid musical career in the East. Unable to enlist for army service, he will now employ his musical and dramatic ability in teaching the soldiers singing, forming glee clubs, assisting them in staging entertainments and theatrical productions and otherwise doing for Colorado men what similar instructors have been engaged to do in the big cantonments throughout the nation.—In the Harvest Home Festival, Henry Hausley, assisted by Rose McGrew and Charles Kettering, gave fine programs in Temple Emanu-El.—At a recent Wolcott School piano recital, Mrs. Flournoy Rivers presented Ruth Handbury, Elaine Meyer, Helen Love, Muriel Montrose, Virginia Chamberlain, Fifi Spandow, Leon Bradbury, Virginia, Alice and Margaret Quarles, Louise Butler, Miriam Sternfield, Elise Richards, Edith Diemer, Viola Rheams, Charline Whites Carver, Doris Collins, Agnes Dyke, Lillian Bauer and Bonnye Deal.—Dolce Grossmayer presented in piano recital October 8, at the Central Christian Church, Helen Brand and Valucia Rough-ton, assisted by Bessie Fox Davis.

Emporia, Kan.—Paul Althouse, tenor of the Metropolitan Opera Company, accompanied at the piano by Sol Alberti, opened the Normal Artists' and Lecture Course in this city last week. His program included songs by the American composers, Burleigh, Foster, Hammond, James and Strickland. Lily Strickland's "Morning and Sunlight," from her recently published Hindu suite, was especially enjoyed by the large audience present. Mr. Althouse was in excellent voice, and so pleased were his hearers that they compelled him to give six encores during the program. The second concert of these series will be given on Wednesday, November 6, by Mrs. William Wheeler, soprano, and William Wheeler, tenor.

Grand Rapids, Mich.—The first meeting of the St. Cecilia Society was held in this city on October 4. The president, Mrs. S. W. Rowe, gave a very impressive address on the value of music in war time, following which an interesting program was rendered by Maria Lund, Mrs. Joseph Michaelson, Frances Morton-Crume, Mrs. W. H. Wismer, Katherine Strong and Andrew Sheriff. The program, which began with "America" and closed with "The Star Spangled Banner," included selections from Nevin, Carpenter, Foster, MacDowell and B. C. Hilliam's "Freedom for All Forever."—The St. Cecilia Society has appointed a special soldiers' music committee, Marguerite Kortlander, chairman. This committee has collected music, records, piano rolls and various kinds of music instruments for the soldiers, which are being sent through the State librarian to the various camps in need of these things.—An extra artists' recital to be given by the St. Cecilia Society will present Rosita Renard, pianist, on Saturday, October 26. The debut of this brilliant young South American has excited much local interest.—One of the most important things accomplished recently by the St. Cecilia Society is the establishment of a scholarship fund for the benefit of music students, with the purpose of assisting them to become self supporting. The special committee in charge of this fund consists of Mrs. Niram A. Fletcher, Mrs. M. J. Clark, Rebecca Richmond, Mrs. I. W. Barnhart, Lillian H. Loomis, Mrs. Homer Brigham and Mrs. F. M. Davis. The society is now conducting a drive for new members, and Mrs. Reuben Maurits anticipates that the membership will be increased to 2,000 within a fortnight.—Harold Tower will give his three annual concerts of four organ recitals at St. Mark's Pro-Cathedral on the evenings of October 4, 11, 18 and

25. He will be assisted by Mrs. W. J. Fenton, soprano; H. Olin Igelman, bass, and the St. Mark's Choir.

Hartsville, S. C.—Carroll C. McKee has assumed the duties of director of music at Coker College. Mr. McKee comes here from Wolfsville, Nova Scotia, where for the past five years he has held a similar position at Acadia University. It is expected that he will appear in concerts in some of the Southern cities a little later in the year. The enrollment at Coker College this season was so large that it became necessary to increase the music faculty.

Lancaster, Pa.—The Creators Grand Opera Company will sing "Aida" in this city on October 30, in connection with the Y. M. C. A. Star Course. Last season this company created a sensation, and its return appearance is being anticipated with much interest by local music lovers.

Lindsborg, Kan.—The first number of the Shipman Concert Series was given in the Bethany College Chapel on October 8. The artists that appeared were Warren Proctor, tenor of the Chicago Opera Association, and Theodora Sturkow-Ryder, pianist. The audience present greatly appreciated the entire program. Among other numbers, Mme. Sturkow-Ryder played a group by MacDowell with a wonderful rhythm and brilliant technique, which won her several encores. Her pleasing personality left a warm spot in the hearts of the music lovers at Bethany. As for Mr. Proctor, he too captured his audience, though his voice was not at its best owing to a cold. His rendering of the aria "Il mio tesoro intanto," from "Don Giovanni," was especially enjoyed and compelled an encore. The names of both Mme. Sturkow-Ryder and Mr. Proctor will be remembered in Lindsborg along with those of the many great artists who have visited the city in the past.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Miami, Fla.—Hamilton Hopkins, a vocal artist, sang at many army camps while on his summer vacation. He has just returned, and will open his studio in the Rhodes Building at the conclusion of the present Liberty Loan drive. At Camp Merritt, near New York, he received an ovation, and the boys sang "Indiana" in his honor. Mr. Hopkins is from Indiana.—Sybil Comer, a pupil of Mme. McDermid, of Chicago, is home in Miami visiting her parents, Mr. and Mrs. M. F. Comer. During the past summer, Miss Comer toured the West with the "Mikado" company, taking the part of Yum Yum.

Montreal, Canada.—(See letter on another page.)

Oakland, Cal.—(See "Music on the Pacific Slope.")

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Photo by Paul Thompson.

CLARENCE WHITEHILL,

One of America's foremost baritones proved his patriotism in the recent Liberty Loan drive by singing at such places in New York as on the Sub-Treasury steps ("Freedom For All Forever" and "When the Boys Come Marching Home"), at the War Service Exposition held at Madison Square Garden, at Carnegie Hall with the Philharmonic Orchestra, at the Union League Club, and at the meeting of the Allied Ambassadors held at the Waldorf-Astoria.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

St. Louis, Mo.—(See letter on another page.)

Syracuse, N. Y.—On Wednesday, October 2, the Morning Musicals presented Heinrich Gebhard, pianist, in a recital at the Onondaga, assisted by Ella Brooks West and Mae Hall Sweet. Mr. Gebhard opened his recital with the rendition of his own arrangement of "The Star Spangled Banner," following this with the Bach French suite No. 6 in E major and the Brahms rhapsody in G minor. His second offering was a Chopin group, his selections including the impromptu in F sharp major, waltz (op. 42), mazurka in B minor, and ballade No. 1 in G minor. For his last group Mr. Gebhard chose the impromptu, F minor (Fauré), "Cloches a travers les feuilles" (Debussy), "Isle Joyeuse" and "Romance Elegiaque" (Gebhard), and gavotte and rhapsody No. 12 (Liszt). Mr. Gebhard played with authority and fire, his selections being all well received by his audience. Mrs. West's selection was "The Bell" (Saint-Saëns), while Mrs. Sweet gave a group that included "Ships That Pass in the Night" (Stephenson), "The Sleep That Flits on Baby's Eyes" (Carpenter) and "Only a Yearning Heart" (Tchaikowsky), the latter with violin obbligato by Prof. Conrad Becker. Mrs. Frederick Harvey and Gladys Eldrett Bush acted as accompanists.

Seattle, Wash.—Anna Fitzu, soprano of the Chicago Opera Association, and Andres de Seguro, October 7; John McCormack, November 21; Josef Hofmann, February 3, and Frances Alda, soprano of the Metropolitan Opera Company, April 9, are artists announced in the prospectus of the Ladies' Musical Club, Mrs. W. H. White, president.

Stuart, Fla.—There has been great activity in the musical life of Stuart during the month just past owing to the work of the Mozart Club, the only organization to hold meetings during the summer. The meeting on October 4 was held at the home of Mrs. C. Snyder. A silver offering was taken up for War Camp Community Work and a splendid musical program was given. Dr. Graham and Judge Hancock spoke in flattering terms of the work accomplished by this little musical club. A \$50 Liberty Bond was subscribed and paid for, making \$150 now owned by the club. Owing to the war, club membership has been reduced to a small number and it is difficult to give a varied musical program, but the few left are trying to do their best, instead of their bit. November 1, Commodore Stanley Kitching will entertain the club at the St. Lucie River Yacht Club. A silver offering will be taken for the United War Service Fund. This will be an open meeting, and men in uniform are always welcome at meetings of this club.

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Elshuco Trio's New York Debut

The new Elshuco Trio, founded by William Willeke, the cellist, will make its debut in New York on Thursday evening, October 31, in Aeolian Hall. Mr. Willeke and his associates, Richard Epstein and Samuel Gardner, will give several other concerts in the city this season, and also make half a dozen tours, introducing the new ensemble to a long list of cities.

Mischa Elman New York Recital Postponed

Mischa Elman has decided to postpone his recital that was to be given at Carnegie Hall, Sunday afternoon, October 27, until after the holidays, owing to the influenza epidemic. Exact date will be announced later.

WHY COMPOSITION?

By Romualdo Sapio

There is nothing more pathetic in the realm of all musical activities than the painful efforts of the would-be composer. Why musical composition should exercise so irresistible a fascination upon so many is hard to understand. The difficulties which beset the path of the great composers are very considerable, so considerable that these alone should be sufficient to discourage the less gifted ones. But such is not the case. Hardship, failure and humiliation have no terrors for this kind of ambitious individuals. Whether convinced or not that they have any claim to musical composition, they unceasingly persist in their hopeless task. After repeated failures a few in this large army abandon their pursuit, but others fill their places, doing exactly the same thing, and so the situation remains unchanged.

Really gifted composers are a blessing. Their number is always comparatively small and generally fairly divided so as to cover every class of music, from rag-time to opera and symphony. Their creative power is a gift of God, and their works find easily the way of the human heart in every land. The composer of genius is rarely conscious of his own greatness, and therefore is modest. Conceit, on the other hand, is almost invariably a sign of mediocrity.

A great composer is a benefactor of mankind. A day will come, perhaps, when the State, in a further advanced civilization will take care of him, insure his welfare, and so make it possible that his work will never be hampered by the troubles of the daily struggle for life. Another class of composers, and this a very large one, includes a vast number of talented musicians, all fine scholars possessing great knowledge of music and musical literature, and whose intelligence and general culture are of a high order. The only thing they lack is sufficient creative power and originality to make their music really valuable. Like the rebel angels to whom Dante refers in his "Inferno," they are

not, as composers, good enough to be exalted, nor sufficiently bad to be condemned. As critics and judges, strange to say, they may excel, though blind to their own weakness.

If their compositions seem occasionally to reach a high level, a closer study of the texture employed will disclose a clever assimilation of other composers' ideas. Whether the assimilation is conscious or not is impossible to tell. But there lies the reason why such music fails to make a profound or lasting impression.

Composers belonging to this class command a certain respect and admiration for their ability, musician-ship and sincerity in their endeavors. Their failures are, at least, honest failures.

As for all other would-be composers, who possess no qualification whatever for this calling, no condemnation could ever be too strong. They should be looked upon as musical pests, as a class of objectionable persons whose activities are a menace to good taste. Why the music which they try to compose should ever appear in print is a mystery difficult to explain. But the fact remains that a very large percentage of all the music published in the whole world, year after year, is, to put it mildly, unnecessary.

There is no other visible remedy to stem the tide of such an alarming overproduction than to generally discourage musical composition with every possible means. This sounds at first too drastic and radical, nay, too unjust and cruel. But in reality it would prove an excellent method of elimination, and nothing of value would ever be lost to the music treasure of the world.

Real composers are born, and to create music is their only goal in life. It is the very life of their existence. Nothing will prevent them to deliver their message. Obstacles will only serve to spur their efforts in their march onward. A few only will be in the race. So much the better. A surplus of music is not wanted, and the survival of the fittest will provide all that's needed.

Yes, those few elects, and only they, will be entitled to supply the world with the highest products of their genius for the delectation and elevation of mankind.

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CINCINNATI CONSERVATORY NOTES

Leo A. Paalz gave a program of exceptional interest in his piano recital at the Cincinnati Conservatory of Music the evening of October 22. His first group comprised Busoni, da Motta and Joseffy transcriptions of some of the less known works of Bach. The central feature of the program was the fourth sonata of Albeniz, and also the "Seguidilla" by the same composer. The remainder of the evening was devoted to some Russian novelties, a new piano composition, bourrée in E minor, by George Leighton (dedicated to Leo Paalz), and some Godowsky and Percy Grainger numbers.

Tuesday, October 15, marked an epoch in the history of Cincinnati music schools, as on that day Eugen Ysaye opened his master violin class at the Cincinnati Conservatory of Music, thus lending to this city the prestige formerly enjoyed by the great Belgian center of violin playing at Brussels. Prominent features of the course to be given by Ysaye from October 15 to April 15 will be traditional interpretations of the great works of his teachers, Vieuxtemps and Wieniawski; lectures on violin literature and violin making. Great artists have sat under Ysaye in his master classes abroad.

So great has been the request for the privilege of being a "listening" pupil in Ysaye's class that the master has consented to admit a limited number of well grounded young musicians who have not acquired adequate technic in order to be eligible as active members of the class. The exceptional opportunity of study under Ysaye, the disciple of Wieniawski, and of gaining authentic information on the interpretation of that great genius' works has sent a thrill through violinists the country over, and the coming of Ysaye will mark the advent of a large contingent of prominent American talents.

Edgar Stillman Kelley has been detained in the East a week later than he expected, owing to the postponement of the Worcester Festival in consequence of the influenza epidemic. Mr. Kelley was to conduct his "New England" symphony at the Friday evening concert of the festival, and earlier in the week Mabel Garrison was to sing his "California Idyl," and aria for soprano and orchestra, written by Stillman Kelley for the occasion. In accordance with the "all-American plan of the Worcester Festival, the text used by Mr. Kelley for the aria is from the pen of Mr. Keeler, a gifted young California poet. Mrs. Stillman Kelley resumed her classes in applied harmony, harmonic analysis and piano at the Cincinnati Conservatory of Music last week.

Edgar Stillman Kelley has, at the request of Mabel Garrison, entered a new field of composition, and accordingly composed an aria with orchestral accompaniment, using as his text a characteristic American poem entitled "A California Idyl." It is in Mr. Kelley's most lyric style, and the new concert aria should be a welcome addition to the repertoire of sopranos everywhere.

Among the early recitals of the season will be that in which Albert Berne, baritone, will be heard for the first time in this city. He is a thorough musician of broad sympathies and eclectic tastes, having enjoyed years of study abroad, and has just now returned from a protracted residence in New York. Mr. Berne's program reflects his feeling for the old as well as his enthusiasm and appreciation of present day composers. In the American group will be included some songs of the gifted Cincinnati composer, Augustus Palm, notably "My Harbor," dedicated to the recitalist by Mr. Palm.

Among members of the Conservatory of Music Alumni who are achieving distinction this season are Harold Morris and Emma Noe. Mr. Morris' symphonic poem will be given by the Philharmonic orchestras of New York and Philadelphia and the Cincinnati Symphony Orchestra this season. His songs will be found on the programs of leading New York recitalists, and his piano scherzo will be used all season by Oliver Denton. Mr. Morris has accepted the position as head of the department of piano, harmony and composition at Miss Mason's "Castle" School, Tarrytown-on-the-Hudson, where he began his activities October 1. Emma Noe is on the list of the five new American sopranos who have been engaged by Mr. Campanini for the Chicago Opera, and her debut is eagerly anticipated.

Bertha Baur is in receipt of graphic letters from Elwin Smith, formerly one of the leading preparatory teachers of the vocal department of the Cincinnati Conservatory of Music, now registrar of the Base Hospital Unit 25, located in the eastern part of France near the Swiss border. For the present there is little or no time for music in Unit 25, as the men are busy day and night, but they hope to do their bit in entertaining the camp with their music when conditions are more favorable. The personnel of the Cincinnati Base Hospital Unit includes twelve talented musicians from the conservatory.

Louis Schwebel, one of the well known piano instructors at the conservatory, has taken an old family name, Saverne, which is also the name of the French birthplace of his father, and will in the future be known as Louis Saverne. This announcement will interest Mr. Saverne's wide circle of friends.

Another significant addition to the Conservatory faculty is Marguerite Stegemiller, who has just returned from New York, where she supplemented her Conservatory studies under Dr. Fery Lulek and Ralph Lyford with coaching under distinguished metropolitan authorities. The personnel of the vocal faculty of the Conservatory has been augmented also by the engagement of Helene Turner as a teacher of preparatory work. Miss Turner taught at the Kentucky Woman's College last season and received a very warm welcome upon her return to the Conservatory, as she is not only a competent teacher, but a singer whom the city is loath to lose.

Thomas James Kelly, of the artist staff of the Cincinnati Conservatory of Music, will give a series of four Wednesday evening lecture-recitals during the season. The first lecture, scheduled for November 20, will be entitled "Observations On Our Language."

Pier Adolfo Tirindelli has devoted the summer months to composition, the results of which are shortly to be announced. His Conservatory orchestra is now rehearsing for the first concert which will be an important event of early November. The Conservatory Junior Orchestra, organized under the direction of Peter Froehlich recently, now numbers forty members and fills a long felt want.

The Junior Orchestra will be heard in monthly matinee recitals.

Albert Berne is announced as an addition to the vocal faculty of the Conservatory artist department. He is a musician and pianist of marked ability and a magnetic vocal recitalist. During the past half dozen years, Mr. Berne's entire attention has been centered upon vocal work and he has just returned from several years of intensive study in New York, where he enjoyed instructions under Witherspoon and others. Mr. Berne will be heard in recital this season and his local debut is anticipated with interest.

R. F. S.

WHAT ONE SINGER SAYS ABOUT PUBLISHERS' SONGS

The following letter endorsing several songs published by Hinds, Hayden & Eldredge, Inc., speaks for itself:

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Wishing you every success, I am

Yours very truly

John Barnes Wells

Minnette Warren Plays for D. E. S.

Minnette Warren, the young pianist from St. Paul who won commendation for herself both from the press and her audience, was no less successful when she played Thursday afternoon October 18, for the Daughters of the Empire State, at the Waldorf-Astoria. The selections included a Chopin group and two compositions of her own, a prelude and a set of variations.

Adelaide Pierce, who assisted Miss Warren in her Aeolian Hall recital, sang a group of songs including one of Miss Warren's, which were received with special marks of favor.

Friedberg Artists Sing for Loan

Among the artists under Annie Friedberg's direction who have given their services daily to the Liberty Loan campaign are Mabel Beddoe, Dan Beddoe, Henry Weldon, Mario Laurenti, Devora Nadworney, Olga Disque, Paul Morenzo, Alois Trnka and Alfred Kastner.

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REVIEW OF NEW MUSIC

MACMILLAN COMPANY, NEW YORK

"Contemporary Composers," Daniel Gregory Mason

An amusing and appropriate quotation from Robert Louis Stevenson gives the preface of this volume a happy start: "We live in a rum age of music without airs, stories without incident, pictures without beauty, American wood engravings that should have been etchings, and dry-point etchings that ought to have been mezzo-tints. . . . So long as an artist is on his head, is painting with a flute, or writes with an etcher's needle, or conducts the orchestra with a meat axe, all is well. But any plain man who tries to follow the obtrusive canons of his art is but a commonplace figure. . . . He will have his reward, but he will never be thought a person of parts."

Daniel Gregory Mason's comments on Stevenson show at a glance the contents of the book:

"Painting with a flute" hardly sounds fantastic any longer, now that symphonies have given place to symphonic "poems," orchestral "sketches," and tone "pictures," and program music has taken the place of supremacy in the art of tones that magazine illustration occupies among graphic arts. Anyone who tries nowadays to write mere music—expressive of emotion through beauty—is more than ever "a commonplace person." The "persons of parts" are those who give it the quaint local color of folksongs, like Mr. Percy Grainger; or who make of it an agreeable accessory of dance or stage picture, like Ravel and Stravinsky, or of colored lights and perfumes, like Scriabine; or who spin it into mathematical formulae as a spider spins web, like Keger; or who use it as a vehicle for *a priori* intellectual theories, like Schoenberg, or as noise for a nerve stimulant, like Mr. Leo Ornstein.

The reader will look in vain for these names, in recent years on everyone's lips, in the table of contents of this book on "Contemporary Composers." In the work of most of them there is, indeed, much of charm or interest, of vividness, perhaps of permanent power. But the time when critical appraisal of them can be anything like final has not yet arrived; and meanwhile there is in their centrifugal tendencies, I believe, a real menace to the best interests of music. One and all, they look away from that inner emotion "to which alone," as Wagner said, "can music give a voice, and music only." They all represent in one way or another that trivializing of the great art, that degradation of it to sensationalism, luxury, or mere illustration, some of the historic causes of which I have tried to suggest in the introduction. No sincere lover of music can regard with anything but the gravest apprehensions such tendencies toward decadence.

Fortunately these are, however, powerfully counteracted, even now, by more constructive forces, carrying forward the evolution of music in and for itself which was the main concern of the great elder masters who regarded it as a supreme emotional language—Bach, Beethoven, Brahms, Wagner, Franck.

Be it understood that the MUSICAL COURIER is not quoting Daniel Gregory Mason and is not sitting in judgment on the merits or demerits of any of the composers mentioned above. The composers whom Daniel Gregory Mason has selected as progressives carrying on the good work of Bach, Beethoven, Brahms, Wagner, Franck, are Richard Strauss, Edward Elgar, Claude Debussy and Vincent d'Indy. The works of these composers rather than facts and figures about their biography are the main theme of these essays. Daniel Gregory Mason is especially fond of dwelling on the national defects of the countries from which his composers are selected. He appears at times to be as depressed as Matthew Arnold was when he condemned all things English so bitterly that his fellow countryman, Herbert Spencer, flayed him in his chapter on "The Bias of Anti-Patriotism."

Daniel Gregory Mason finds that "Elgar is English in character, but cosmopolitan in sympathies, style and workmanship." Elgar was "unconventional enough to break through the charmed circle of insularity which has kept so many English composers from vital contact with the world. Such insularity cannot but be fatal to art. It is bad enough when it confines the artist to narrow native models. It is even worse when, ignoring native music of the finest quality, such as that of Purcell, it follows blindly, through timidity or inertia, traditions imported by foreigners of inferior grade. Generations of English musicians have stultified themselves in imitating Handel's burly ponderousness and Mendelssohn's somewhat vapid elegance." Daniel Gregory Mason is welcome, of course, to his own conclusions. He may not like Handel's epic grandeur and may find delight in the archaic operas of Purcell, but he is hardly entitled to speak so dogmatically about the great composers he appears to have weighed and measured with unflinching exactness. Germany is as bad as England, so it appears.

Daniel Gregory Mason observes that "it will be seen that the Teutonic introspectiveness, the supreme gift of that temperament, incomparable and sufficient endowment as it seemed in the musicians of the great period, hardly suffices those who have to steer their way in a much more complicated environment, surrounded by pitfalls, calling at every step for qualities with which the typical German is by no means so well supplied—intelligence, discrimination,

moderation, and taste. It is the lack of these intellectual or spiritual qualities, rather than any falling off in purely emotional power, that has brought the great stream of music that flowed through Bach, Beethoven, Schumann, and Brahms to its end in the stagnant morasses of contemporary *Kapellmeistermusik*." This has all the outer marks of philosophy, but in reality the thought is shallow and the logic poor. Bach, Beethoven, Schumann and Brahms are not typical Germans, according to the above quotation. And why drag in the word contemporary when speaking of *Kapellmeistermusik*? That kind of music was worse in days of Beethoven and Schumann than it is now. This logic is no better than the logic which concludes that the English are too insular because they have neglected their own style to follow foreigners. That is a new form of insularity.

Daniel Gregory Mason asserts that "as Russia still remains a bit barbaric, England a little provincial, America immature, and Italy tainted with operaticism, it is chiefly in France, with its racial genius of lucid intelligence, that we find a truly vital contemporary music. Especially has Vincent d'Indy, today dominant in the group, contributed to its work for many years the indefatigable efforts of his powerful and many sided personality, more variously gifted than any of the others." Facing page 155 is a portrait of the French composer, who has signed a photograph for "Monsieur Daniel E. Mason, 1901," which shows that d'Indy was not as familiar with initials seventeen years ago as he should have been.

The English are timid and inert, the American composer is "at once too timid and too ambitious." The advice which Daniel Gregory Mason gives the American composer is that "he must take sides. He must be, not a philosopher, but a partisan. He must have good hearty enthusiasms and good hearty prejudices." Apparently, Daniel Gregory Mason has followed his own advice in writing this book.

Carolyn Willard Ends a Busy Vacation

Every summer Carolyn Willard, the prominent Chicago pianist and teacher, journeys to Union City, Mich., where she combines work with pleasure, teaching a summer class, preparing her programs for the season, and enjoying a well earned rest. The accompanying snapshot shows the



CAROLYN WILLARD WITH HER BABY COUSIN.

well known pianist in one of her happiest moments. She is holding her baby cousin. Miss Willard is planning a busy season, and bookings are already numerous. On October 25 she will give a recital in Nashville, Tenn., to be followed by a Chicago recital on November 17.

Estelle Harris to Make Tour in January

Estelle Harris, the well known dramatic soprano, is booked for a tour with Annie Louise David, harpist, and possibly a singer, beginning January, 1919. Her repertoire includes the principal modern arias and songs, many American composers being represented. The vivid personality of this singer, allied with her glorious voice, will give pleasure to those who hear her for the first time.



ADOLF BOLM ON THE WING.

The noted choreographic artist practicing equilibrium. Mr. Bolm's flights of imagination have made him famous. He will again be at the Metropolitan Opera House this winter, where "Le Cig d'Or" will be given under his direction, as well as "Petrushka" and other ballets.

Althouse Fills House to Capacity

Paul Althouse, tenor of the Metropolitan Opera Company, gave a concert in Birmingham, Ala., October 4, for the Jefferson Theatre Music Study Club. The following reviews will give some idea of his remarkable success:

Paul Althouse received not one but several ovations Friday night when he appeared in recital. This singer possesses a real tenor voice, not one of the forced which have been so frequently inflicted on patient audiences in the past, but a well cultivated voice of a large range over which he has perfect control. He sings with grace and ease and with a fine and distinct enunciation of every word, and yet without any visible evidence of any special effort in that direction. . . . It was also an audience of which any singer might be proud.—Birmingham News, October 5, 1918.

The house was filled to capacity, and that it was a delighted audience was evidenced from the generous applause which followed each number. Mr. Althouse possesses a rich tenor voice, while his stage presence is distinctly engaging. The hour of 10 o'clock had struck when the program was ended, but the audience remained seated and demanded more.—Birmingham Age-Herald, October 5, 1918.

Mabel Garrison's Recital November 2

On Saturday afternoon, November 2, Carnegie Hall will be the scene of Mabel Garrison's first New York recital of the season. The brilliant young Metropolitan soprano is at present in the West filling engagements. This season she will be soloist with the Boston Symphony and the New York Symphony orchestras, and in the spring she will probably pay a visit to the Pacific Coast cities. All told, Miss Garrison is to appear in fifty or more concerts during the next few months.

Emma Roberts Sings for Liberty Loan

Emma Roberts, the well known contralto, was soloist on Tuesday on the Sub-Treasury steps, New York, for the Fourth Liberty Loan meeting. She is to appear this Thursday evening at Cooper Union, New York.

Torpade Four Times with Detroit Symphony

Greta Torpade's November calendar schedules her for four engagements as soloist with the Detroit Symphony. She will have three appearances with this orchestra in Detroit, and one at Chatham, Ontario.

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